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NEEDLECRAFT

MAGAZINE

MAY 1922

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NEEDLECRAFT MAGAZINE

Published Monthly by the

NEEDLECRAFT PUBLISHING COMPANY

AUGUSTA, MAINE *and* NEW YORK, N. Y.

Entered at the Post-Office at Augusta for Transmission at Second-Class Rates

Volume XIII | May 1922 | Number 9

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DORA DOUGLAS, *Fashion Editor*
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The Lesson the Toy-Shop Taught

TO begin, it was a very small toy-shop—no bigger than a good-sized room in anybody's house, yours or mine. The lady who kept it was small, too; it seemed to me as I stood in front of the counter and she stood behind it, that she was not tall enough to reach to my shoulder. But she had very bright eyes and a smile to match, and she tipped her head one way and another in an alert, interested way that made you think of a small brown bird. Perhaps the quaint little swinging sign at the door had something to do with this. It announced "The Jenny Wren Shop," which I thought just about the nicest name imaginable, and said so as soon as I felt well enough acquainted.

"How did you happen to think of it?" I asked.

The smile deepened until it made a dimple.

"I suppose because it is what everybody in the town calls me," said she. "It is my own name, really, you know—Jeanette Wrenn. And when I opened my little shop it seemed the only name to put on the sign. I am glad, because people seem to like it, and it draws trade, I'm sure."

I felt it did, too—for the first time; after that, people would go out of their way to buy of the little proprietor. I was equally sure of that. There were many other things on sale beside toys; things that the summer-colony folk were likely to call for — fancy-work materials, cold-creams, stationery and so on, beside dainty, handmade articles with trim of tatting and crochet, many of them fashioned by the nimble fingers of little Miss Wrenn, herself.

Altogether, you could not help falling in love with the Jenny Wren Shop and its mistress—who had a big, big bump of wisdom tucked away under her pretty hair. One day when I was matching embroidery-silks for the friend with whom I spent my week-ends, and taking all the time I could about it, a big limousine stopped at the door, and a lady brought in her small son, aggressiveness stamped all over him. She desired some toys that would amuse him — tin soldiers and a cannon, and other playthings of the same sort. "He does not care for ordinary toys," she said. "He likes to set the soldiers up and shoot them down. I'm sure he will be a great leader some day—a general, or something like that. Please let me see what you have."

Jenny Wren's face lost its smile, and grew suddenly gray and stern; the delicate color faded from her cheeks.

"I have no toys of that kind, madam," she said in a voice I scarcely knew for hers. "I would not have for anything in the world." Her slim little figure straightened and grew tense. She caught her breath. "And let me say," she added more gently, looking straight into the eyes of the boy's mother, "let me say that if I had a son like yours I would never, never give him toy soldiers and guns to shoot them. I would lead him in ways of peace; I would teach him to abhor war, and the lesson should be so complete that he would never dream of finding sport in shooting tin soldiers with a toy cannon. You probably were not called upon to suffer as did millions of mothers during the last war, but if there should come another—" The mother clasped her boy's hand as Jenny Wren's voice trailed off into silence. Presently she spoke again. "Pardon me if I've been bold," she said. "My sister's only son was slain in action 'somewhere in France,' and it killed his mother—all I had. But it's not for this I speak—it's for you, and every mother. It is so easy to train the little minds away from war and warlike things; and as we do this we train them for peace. It is a big responsibility, isn't it? And we cannot begin to realize how far-reaching." The mother took Jenny Wren's hand in hers before she departed — with a look on her face that said plainly her small son was through with toy soldiers and guns.—*A. G. F.*

A Maytime Gift

By CORA ATHERTON DUGAN

A whiff of fragrance comes to me,
Busy with my embroidery:
Can there be violets in the room?
I breathe again the rare perfume,
And from my work lift wondering eyes
To meet with instant, glad surprise.
A little maid, whose blue eyes shine
With love and mischief, meeting mine,
Stands in the curtained doorway, fair
Against the somber background there.

Each hand is filled with purple bloom
Of violets, that fill the room
With most delicious scent of spring—
The child's self-chosen offering.
Beneath her hat's wide brim uprolled
Stray little rings of fairest gold,
Sweet parted lips disclose beneath
A 'witching gleam of pearly teeth,
A smile that lights the little face
With dimpled and unconscious grace.

How long has she been standing there,
This charming little Golden-Hair?
Trying with all her might to hold
The secret that the violets told.
O, if some spell I could but know
To keep the darling longer so!
Who says that spring is lingering chill
In clasp of winter, drear and still?
Its flowers have bloomed for me to-day,
And I have had a glimpse of May.

"I Want To Know!"

A QUAINT oldtime expression, isn't it? Haven't you heard it many times? and can you not this very minute picture Aunt Margaret, or Aunt Martha, or Grandmother Gray, or some other dear, sweet, silver-haired woman back in the old home among the hills, holding up blue-veined hands with lace frills falling all about them, and exclaiming over a bit of interesting news—which might be only that a new silk dress had come to the minister's wife from her city sister, or that the doctor's wife had just finished a wonderful new centerpiece, or that another baby had joined the biggest family in the village—"I want to know!"

Sometimes Needlecraft's editor "wants to know" a great many things; and the only way to find out is to ask. For example, one of her good friends writes: "Needlecraft would be perfect if we could have a series of designs and talks on china-painting in it. I feel sure such a series would please a great many of your subscribers as well as myself."

Would it? There is nothing the editor desires more than to please her readers—to give them exactly what they most wish for. But they number a million strong, and more; and to inaugurate a feature which but one, or two, or three, at most less than a baker's dozen care for, would surely not be looking to the greatest good of the greatest number.

Another plea: "Couldn't we have some lessons on making or renovating furniture, telling how to upholster chairs, replace or repair cane seats, etc.? Many women are handy with tools, and with a little teaching could do very creditable work at a saving of many of the family pennies." What about this, too?

And while you are conning these questions, just put on your own thinking-cap and let us know if there is anything YOU specially wish to see in Needlecraft—something that will make the magazine worth more to you. Please do this.

A Traveling Needlecraft-Shop

ONE of the first difficulties with which one who wishes to open a Needlecraft-shop has to contend is the obtaining of a suitable location. If one's own home is on a much traveled street she may well use a room in that; but if not, the question of rent looms large. One does not like to pay out too much on what may prove a losing venture—although, if it is decided to make it, there should be no thought of anything but success.

Perhaps a method which came to me may prove of interest and help. One afternoon I attended the meeting of a church aid-society in a small western town. The ladies desired to have a bazaar just before Christmas. They could make doughnuts, salads and candy, and bake the most delicious cakes and beans imaginable, but it seemed that very few of them could do much in the way of needlework save to make aprons, and it was with regret that they gave up having the bazaar, thinking that without a fancy-work booth it would not amount to much.

On the inspiration of the moment I arose and made them the following proposition: I would furnish the entire fancy-work booth, and give them ten per cent of all sales made there. They promptly accepted my offer and I went home and assembled my Needlecrafts, old and new, searching them through for ideas which, believe me, I found. I then collected what odds and ends of material I had in the house, and visited the stores to find other suitable remnants. I agreed not to make aprons, as the ladies of the "Aid" could do these, all save embroidered ones. I made a few babies' dresses, also some dresses for little girls, and some rompers, but confined myself mainly to fancy work.

I had four months in which to prepare my exhibit, and a great deal more leisure than usual, hence when "bazaar time" arrived I was able to make a very good showing indeed. In making the articles I kept in mind the gift-idea, because this was to be literally a Christmas sale. I tried to have them useful as well as attractive, moderate in price, and novel. One can have several articles of a kind, but it is not well to show them all; as soon as one is sold, replace it with another. If one has attended such bazaars it is a comparatively easy matter to judge what will be good sellers; as a rule, pretty, practical things rarely go begging. In my own venture nearly every article was sold, and the ladies were as delighted with results as was I.

When it was learned what I was doing ladies from three of the neighboring towns called on me, urging me to come to their bazaars and sell in the same way; and so it occurs to me that those wishing to have sales of fancy work, perhaps leading up to the "all-year-round" shop, might find this plan very advantageous. Rent would be saved; and an excellent opportunity for getting acquainted with different people, and perhaps telling them of what it is hoped to do later, or giving out cards stating that you do needlework to order, would be enjoyed. There are always church socials, bazaars, and other similar entertainments, and by becoming affiliated with the good women in charge of these, and furnishing a fancy-work booth as suggested, giving as generous a percentage as you find possible to the cause in which they are interested, I am sure you will make a success of your "traveling needlecraft-shop." What you do not sell at one bazaar may go to another; there is small chance of loss. And doubtless you have friends and neighbors who will like to join with you in making a creditable exhibit—and receiving a share of the income.—*Mrs. J. C. Payne, Florida.*

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What Other Needleworkers Have Found Out

PERHAPS other readers will like to know how I keep my year's numbers of Needlecraft. I punch holes, one at top and bottom, and two, about two inches apart, in the middle, as close to the back edge as possible and have them sure to hold. Then when the twelve issues are all together, I cut a piece of table-oilcloth wide and long enough to extend about one third inch beyond the edge of the papers, all around, and cover the back easily. In this I punch holes, at each side of the back, corresponding to the holes in the papers and lace them all together with a long shoe-lacing—tape, cord or ribbon may be used, but I think the shoe-lacing stronger and the tips are convenient. Make the lacing double, that is, beginning at the top, pass a tip through the hole both ways, the left one passing to the right and right one to the left, the middle of the lacing coming across the back; proceed to the next hole below and again pass both tips through, do the same with the remaining holes, and end by tying the lacing across the back. On the front of the cover may be lettered the word "NEEDLECRAFT," and below this the date or year. This is an easy way to bind your papers, and keeps them in perfect condition. Any color of oilcloth may be chosen, a different color for each year, if liked; but I prefer the same color for all, as the inscription tells the date. My covers are plain white, with brown lacings, and the lettering is done with brown. For this I use a stencil, cut from thick paper. In addition I have an index for each volume. It does not take long to write the contents of one issue, especially if you do this when it first arrives and you are so interested in looking it over. I use a copy-book, such as the children have at school, and if I more than fill it in the course of the year, I paste in more pages cut the same size. For example, taking January, 1922, I write this date at head of first page. Each page has a space to itself, taking in each in order. For third page I write the title of the poem, and each of the little talks, giving each a line, and adding any remark to indicate the special interest the article possesses for me. For page two I make a note of the editor's answers, directions for star-stitch, how to make the chain in tatting, how to do cording and seed-stitch, and so on; for page five, a teacloth of unique design, combining real filet and embroidery, adding as a note that the lace insets may be copied in filet-crochet. And so it goes, all through the magazine. Then all I have to do, when I wish a certain article, is to look over the index, saving time, trouble, and—more than all—the wear and tear of my beloved magazines. My neighbors, too, realize the value of this method almost more than I, and come to me for assistance on any needlework-problem, which I am, of course, glad to give.—*Mrs. H. M. B., Pennsylvania.*

MANY of my friends when seeing something that I have crocheted, and into which I have worked my favorite roll-stitch, say they think the stitch very lovely and effective, but are unable to do it well. I have found out just two little things that hold most would-be roll-stitch-makers back. In making the stitch it is necessary to be thoroughly calm, and not to get flustered because of seeming failure, as the tighter the tension to which the nerves, and thus the fingers, are drawn, the more impossible it is to do smooth, even work. Hold the hook entirely between the forefinger and thumb, letting the back part of it rest on the fleshy end of the middle finger. Take up the stitch, and wind the thread around the needle evenly the required number of times, keeping the winds a little above the end of hook, so as to have the loops large enough for the hook to pass through easily. Insert hook in work and work off as for double crochet, then with the thumb of left hand pull the thread down in a loose loop, take up thread and draw through the roll on needle (having the roll held in place by the soft end of third finger, and manipulating the hook with forefinger and thumb only), thus having enough thread to draw through and not pull off stitch. Tighten thread and take stitch back of roll.—*Mrs. F. H. Knox, New York.*

I AM glad to tell Mrs. E. W. Wolfe and others how I made a lovely dress in crochet for my own little daughter of six years: First I made two strips of the spiderweb insertion, without fringe, which appeared in the March issue, 1917 (By Ida E. Hann), using a quite coarse thread. These strips I joined with chains of five stitches, caught back and forth, first in the edge of one strip, then the other, taking care to make the joinings even. I then made a square yoke of insertion, of the same pattern, and sleeves of the wide insertion used for the skirt, joining them in the same way. For the flounce I made the heart-and-spiderweb pattern, by Ethel Downey, April, 1917. Ribbon was run through the chains joining two parts together—all the pieces being joined in the same way. Worn over a slip of pink or blue, the little dress was much admired. My wee daughter wore it for two summers, and as she had then grown out of it, I undid the chain which joined the two strips of insertion, worked a little more on, and made a yoke for petticoat which my big daughter was greatly pleased with. The flounce I also added to and put it on the bottom of the petticoat; am proud to say I received second prize at our county fair last summer for the lace. So much for "what I have done with it."—*Mrs. A. W., Canada.*

AS a quilting-design I think nothing is neater and prettier than the old-time "compass-work" pattern, sometimes called "pincushions and cucumbers," which consists of interlaced circles. These may be of any size desired, and one may use a pair of dividers in making them, or mark them by anything of perfectly circular form, such as a plate or saucer. I use a dinner-plate. First mark a row of circles, just touching each other at the side, and below this another row, touching the first, and below this a third, continuing until you have as many rows as required. There will be spaces, square with pointed corners, between the rows. Place your pattern over one of these squares, so that the latter will come exactly in the middle, and mark around it, which will give four pointed ovals surrounding the square; mark another circle close to the first, as before, the sides touching, and repeat. This is more difficult to describe than to do. Take a bit of paper and a silver half dollar and mark circles as directed, and you will get the idea at once. The design, in large size, is often used for allover patchwork, chair-cushions, quilts, and so on—or was, in the days when we made patchwork.—*Mrs. C. B. W., Pennsylvania.*

HOW many busy mothers, or home-dressmakers, have learned to substitute crocheted loops for the buttonholes which are so tedious to work in aprons, house-dresses, and other wash-garments? Use a rather coarse crochet-cotton, either white or a color to match the buttons, garment or trimmings, fasten in the material, make a chain the length required for the loop, according to the size of the button, fasten back into the garment and fill the chain closely with doubles. A tatted chain or ring may be made to serve the same purpose, but the crocheted loop is stronger, of course. It requires but a very small part of the time and work required to make a buttonhole, and is really decorative. Hope others will try this and prove its value.—*Mrs. Ida Denison, Michigan.*

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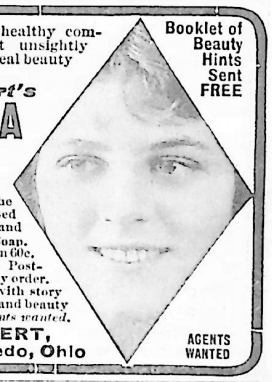

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NEEDLECRAFT MAGAZINE

A Handsome Table-Set in Andalusian Crochet

By NATALIE DUPRE

FOR this set, useful at luncheon and attractive enough for any occasion, fifteen balls of No. 40 crochet-cotton were used. The centerpiece is twenty-four inches in diameter, when completed; the service-plate doily is eleven inches, and the doily for bread-and-butter plate is seven inches. Beginning at the center of the centerpiece, or the service-doily, wind the thread around the end of your finger, or a smooth stick about one half inch in diameter, six times, slip off, and fasten.

1. Fill the ring with 36 doubles, join last to 1st with a single.

2. Chain 5, * miss 2 doubles, 2 trebles in next, chain 2, repeat from * until you have 11 groups of 2 trebles, chain 2, miss 2, 1 treble, join to 3d of 5 chain.

3. Chain 5, 3 triple trebles in space, keeping top loop on needle, thread over and draw through 2, over and draw through remaining stitches, * chain 8, 4 triple trebles in next space, keeping top loops on needle and working off as before, repeat from * around, joining last 8 chain to top of 1st cluster.

4. Under each 8 chain work (3 doubles, picot of 4 chain) twice, 3 doubles, join.

5. Slip to top of 1st picot, by working a single or slip-stitch in each double and chain, or break thread and fasten in a picot, if preferred, * chain 4, fasten in next picot of same loop, chain 5, fasten in 1st picot of next; repeat around, joining last chain where 1st started, turn.

6. Chain 1, 4 doubles under 4 chain and double in double, 5 doubles under 5 chain and double in double, repeat around and join to 1 chain, turn.

7. Chain 1, a double in each double, taking back vein of stitch, join and turn.

8 to 12. Same as 7th row, widening every 10th or 11th double by working 2 doubles in 1 stitch, or as required to keep the work perfectly flat. To join and turn at end of each row gives a decided rib, with both sides alike, 2 rows forming a rib.

13. Like 3d row to *, for 1st cluster, * chain 7, miss 6, a cluster in next, repeat around, joining last chain to top of 1st cluster.

14. Chain 1, 7 doubles under 7 chain and double in top of cluster; repeat around, join.

15, 16, 17. Same as 7th row, making 2 ribs. The 17th row should have 252 doubles.

18. Make a cluster as in 3d row to *, chain 9, miss 8, a cluster in next, repeat, joining last chain to top of 1st cluster.

19. Chain 1, 11 doubles, under 9 chain and double in top of cluster; repeat around, join.

20 to 26. Same as 7th row, widening to keep the work flat; fasten off, securely.

27. For the leaf-motif wind thread six times around a small lead-pencil or three matches held close together, slip off, fasten, and make a double in ring; chain 30, a double in ring, turn; fill the loop with 42 doubles, a double in ring, turn; a double in each double of loop, taking back vein of stitch, a double in ring, turn; (3 doubles in 3 doubles, picot of 3 chain) 13 times, 3 doubles, a double in ring; chain 15, miss 2 picots of loop and join to next, turn; * 20 doubles on chain, a double in ring, turn; a double in each double, turn; 2 doubles, (picot, 3 doubles) 6 times, 2 doubles in ring, turn; chain 15, miss 2 picots last made, join to next, and repeat from *; fill remainder of ring with same number of doubles and join to double in next loop, turn; slip-stitch in last double made, chain 15, miss 2 picots of loop and join to next, fill the chain as on other side, working from 1st *, and joining to double below, instead of making the double in ring; slip over next 2 doubles, chain 15, miss 2 picots, fasten in next, and continue as before. Make eleven of these motifs, joining each to preceding by 2 upper picots of the outside chain, and last to 1st in same manner. The motifs may be joined to 27th row as made, by 4th and 5th picots of outside chains, but it is better to do this joining with needle and thread, in order to make sure of even spacing. If this is carefully done it cannot be detected save by closest scrutiny.

28. Fasten in 1st or upper picot of the spoke or chain next the center loop of a motif, chain 14, fasten in upper picot of corresponding spoke of next motif; repeat, filling in between each two motifs in this way. Do not break off thread at end, after fastening in picot, but turn.

29. Make a cluster (as in 3d row to *) in top of same picot, * (chain 5, miss 4 of chain, a cluster in next) 3 times, making the 4th cluster in top of upper picot of spoke where chain was fastened, chain 5, miss 1 free picot of center loop, a treble in next, (chain 4, fasten with a double in next picot) 3 times, chain 5, a treble in next, chain 5, a cluster in top of 1st picot of next spoke, where the chain was fastened in last row, and repeat from *, turn.

30. Chain 1, 6 doubles under 5 chain and 5 doubles under 4 chain, with a double in each treble and double, all around, turn.

31 to 42. Same as 7th row, increasing to keep the work flat.

This completes the center of the centerpiece, which may be increased in size, if desired, by repeating the rows of ribbed work, with rows of clusters between. The border consists of eight of the small doilies, made as follows: Wind thread six times around a small lead-pencil, slip off and fasten.

1. Fill the ring with 20 doubles, join.

2. Chain 3, a treble in same place, (chain 2, miss 1 double, 2 trebles in next) 9 times, chain 2, join to top of 3 chain.

3. Slip to space, make a cluster (3d row of centerpiece to star), (chain 5, a cluster in next space) 9 times, chain 5, join to top of 1st cluster with a double.

4. Picot, 3 doubles under 5 chain, picot, 3 doubles under same chain, a double in top of cluster; repeat around, ending with 3 doubles, join.

5. Slip to top of 1st picot, * chain 4, fasten in next picot; repeat around, joining last chain where 1st started.

6. Chain 1, 5 doubles under 5 chain and 1 in top of cluster; repeat around, join, turn.

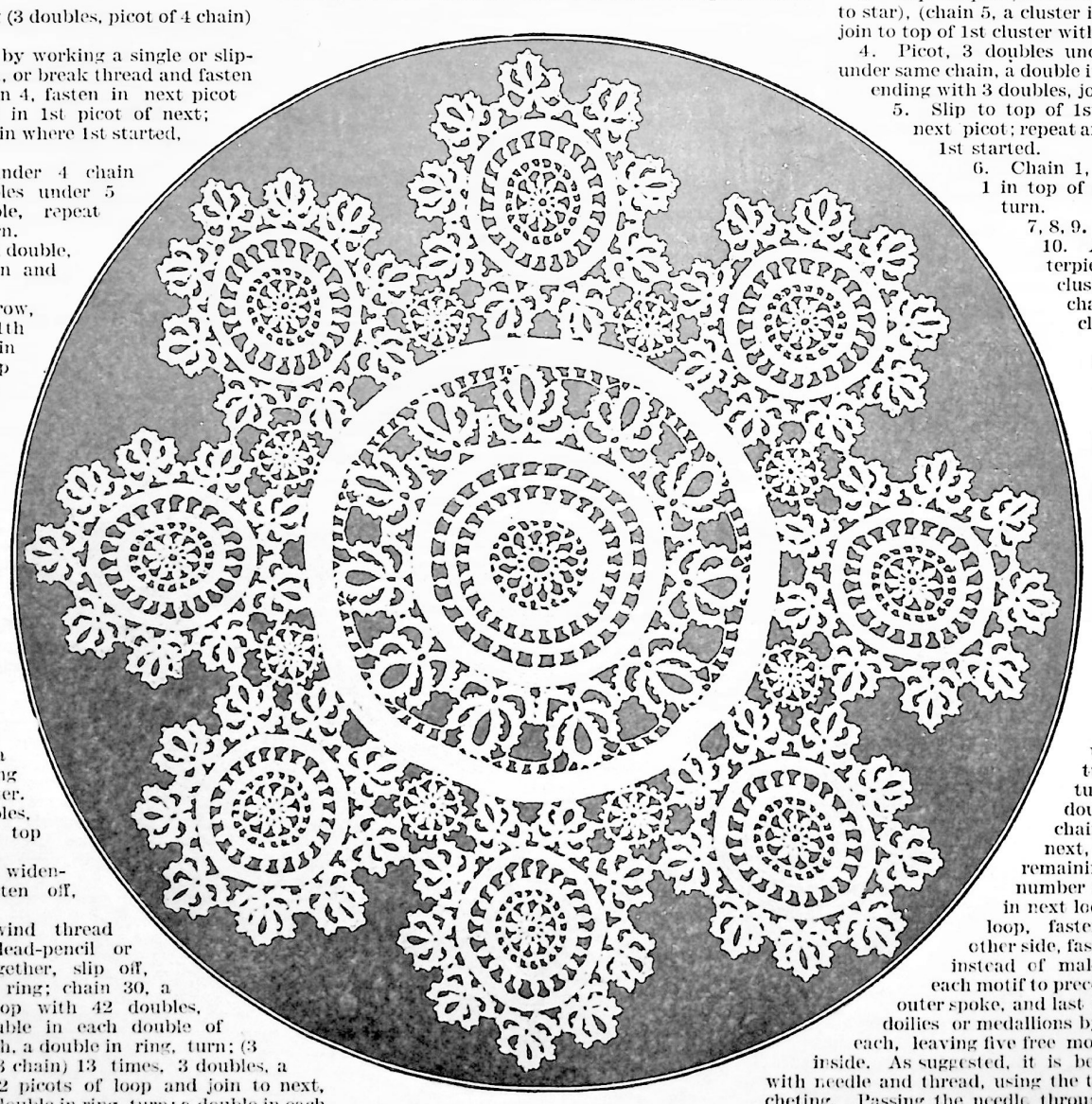
7, 8, 9. Like 7th row of centerpiece.

10. A cluster (like 3d row of centerpiece to *), chain 6, miss 5, 1 cluster, repeat around, joining last chain to top of 1st cluster, 22 clusters in all.

11. Chain 1, 8 doubles under 6 chain and double in top of cluster; repeat around, join.

12 to 15. Same as 7th row of centerpiece. This completes center of doily.

16. For the leaf-motif of border: Wind thread around a slate-pencil six times, slip off, fasten, make a double in ring, chain 20, a double in ring, turn, 24 doubles in loop, a double in ring, turn, a double in each double, taking back vein of stitch, 2 doubles in ring, turn, (3 doubles in 3 doubles, picot) 7 times, 3 doubles, a double in ring, chain 10, miss 1 picot, fasten in next, turn, 14 doubles under chain, a double in ring, turn, a double in each double, turn, 2 doubles, (picot, 3 doubles) 4 times, a double in ring, chain 10, miss 1 picot, fasten in next, repeat the 1st spoke, fill the remaining half of ring with same number of doubles, joining to double in next loop, chain 10, miss 1 picot of loop, fasten, and repeat the spokes on other side, fastening with a single in double, instead of making a double in ring. Join each motif to preceding by 1st picot of lower or outer spoke, and last to 1st in same way. Join the doilies or medallions by middle picot of a motif of each, leaving five free motifs on outside edge, and two inside. As suggested, it is better to make these joinings with needle and thread, using the thread employed for the crocheting. Passing the needle through the 2 picots to be joined, tie in a firm, hard knot on the wrong side, clipping the



Centerpiece in Andalusian Crochet

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The Acorn-Motif in Filet-Crochet

By BLANCHE KENDALL-JOB

THIS motif is unusual, pleasing and simple. It is used for a border, triangle, square and tea-cosy. The square is intended to be used in combination with the triangle and border, which will make a very attractive afternoon teacloth; but it may serve other decorative uses. Worked in mercerized crochet-cotton, No. 40, or a size that will give 7 spaces to the inch, it is thirteen inches across. A coarser thread would develop a pillow-cover.

Make a chain of 278 stitches.

1. A treble in 8th stitch, 90 more spaces (of chain 2, miss 2, 1 treble), turn.

2. Chain 5, miss 2, 1 treble (for 1st space), 267 more trebles, 1 space, turn.

3, 4. One space, 4 trebles (counting all), 87 spaces, 4 trebles, 1 space, turn.

5. One space, 4 trebles, 2 spaces, 250 trebles, 2 spaces, 4 trebles, 1 space, turn.

6 to 13. Edge (of 1 space, 4 trebles, 2 spaces, 4 trebles); 81 spaces; edge (of 4 trebles, 2 spaces, 4 trebles, 1 space, turn).

14. Edge; 8 spaces, 13 trebles, 9 spaces, 13 trebles, * 31 spaces; work back from * to beginning of row.

15. Edge; 8 spaces, 16 trebles, 7 spaces, 16 trebles, * 31 spaces; work back.

16. Edge; 8 spaces, 13 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, * 31 spaces; work back.

17. Edge; 8 spaces, 10 trebles, (1 space, 13 trebles) twice, 1 space, 10 trebles, * 31 spaces; work back.

18. Edge; 9 spaces, 4 trebles, (1 space, 16 trebles) twice, 1 space, 4 trebles, * 33 spaces; work back.

19. Edge; 10 spaces, 10 trebles, (1 space, 7 trebles) twice, 1 space, 10 trebles, * 35 spaces; work back.

20. Edge; 10 spaces, 19 trebles, 1 space, 19 trebles, * 35 spaces; work back.

21. Edge; 11 spaces, 16 trebles, 1 space, 16 trebles, * 37 spaces; work back.

22. Edge; 16 spaces, 4 trebles, 47 spaces, 4 trebles, 16 spaces; edge.

23. Edge; 11 spaces, 16 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, * 35 spaces; work back.

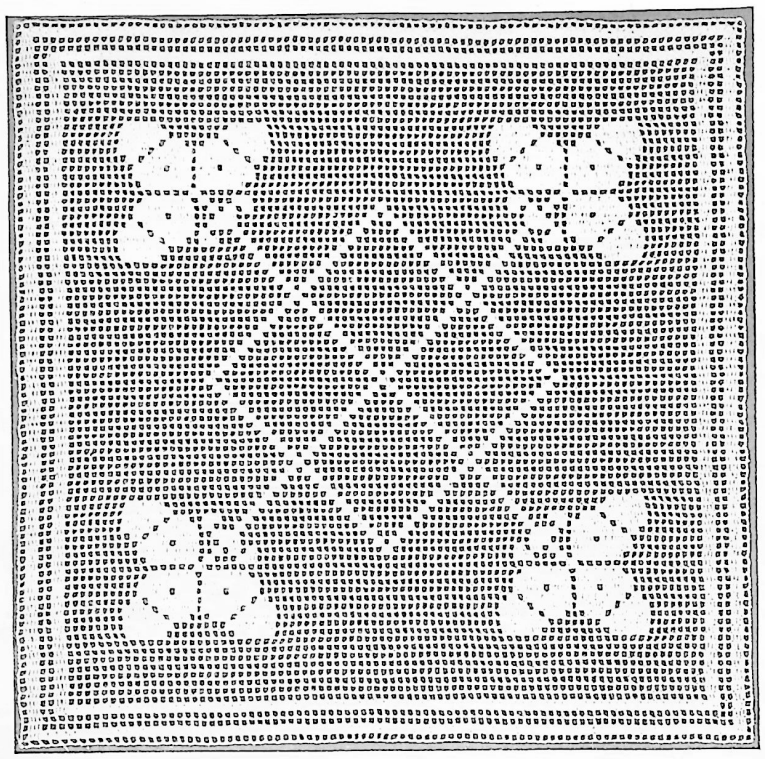
24. Edge; 10 spaces, 19 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, 17 spaces, * 4 trebles; work back.

25. Edge; 10 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 18 spaces, 4 trebles, * 1 space; work back.

26. Edge; 9 spaces, 4 trebles, 1 space, 16 trebles, 2 spaces, 10 trebles, 17 spaces, 4 trebles, * 3 spaces; work back.

27. Edge; 8 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 15 spaces, 4 trebles, * 5 spaces; work back.

28. Edge; 8 spaces, 13 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 13 spaces, 4 trebles, * 7 spaces; work back.



The Square

29. Edge; 8 spaces, 16 trebles, 10 spaces, 4 trebles, 11 spaces, 4 trebles, * 9 spaces; work back.

30. Edge; 8 spaces, 13 trebles, 12 spaces, 4 trebles, 9 spaces, 4 trebles, * 11 spaces; work back.

31. Edge; 25 spaces, 4 trebles, 7 spaces, 4 trebles, * 13 spaces; work back.

32. Edge; 26 spaces, 4 trebles, 5 spaces, 4 trebles, * 15 spaces; work back.

33. Edge; 27 spaces, 4 trebles, 3 spaces, 4 trebles, * 17 spaces; work back.

34. Edge; 28 spaces, 4 trebles, 1 space, 4 trebles, * 19 spaces; work back.

35. Edge; 29 spaces, 4 trebles, * 21 spaces; work back.

36 to 39. Like 34th to 31st row, reversing the order.

40. Edge; 24 spaces, 4 trebles, 9 spaces, 4 trebles, * 11 spaces; work back.

41. Edge; 23 spaces, 4 trebles, 11 spaces, 4 trebles, * 9 spaces; work back.

42. Edge; 22 spaces, 4 trebles, 13 spaces, 4 trebles, * 7 spaces; work back.

43. Edge; 21 spaces, 4 trebles, 15 spaces, 4 trebles, * 5 spaces; work back.

44. Edge; 20 spaces, 4 trebles, 17 spaces, 4 trebles, * 3 spaces; work back.

45. Edge; (19 spaces, 4 trebles) twice, * 1 space; work back.

46. Edge; 18 spaces, 4 trebles, 21 spaces, * 4 trebles; work back.

Work from 45th to 1st row, reversing the order of rows.

For the triangle: Make a chain of 278 stitches, turn.

1. A treble in 8th stitch, 90 more spaces, turn.

2. Chain 3, miss 1 space, a treble in treble (to narrow), 2 spaces, 262 trebles, 1 space, turn.

3. One space, 4 trebles, 84 spaces, 4 trebles, 2 spaces, miss 1 space, treble in 3d of 5 chain to narrow, turn.

4. Narrow, as in 2d row, 2 spaces, 4 trebles, 83 spaces, 4 trebles, 1 space, turn.

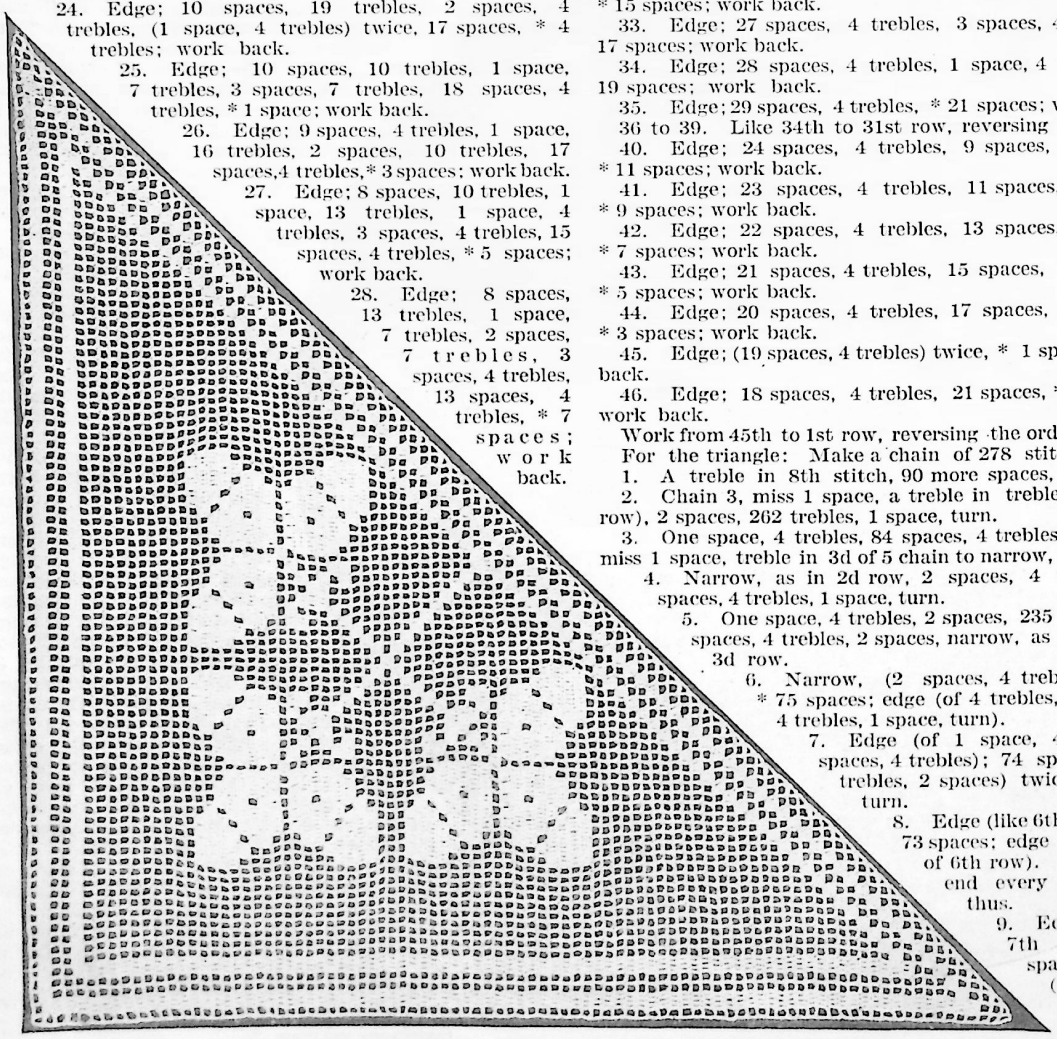
5. One space, 4 trebles, 2 spaces, 235 trebles, 2 spaces, 4 trebles, 2 spaces, narrow, as at end of 3d row.

6. Narrow, (2 spaces, 4 trebles) twice, * 75 spaces; edge (of 4 trebles, 2 spaces, 4 trebles, 1 space, turn).

7. Edge (of 1 space, 4 trebles, 2 spaces, 4 trebles); 74 spaces, * (4 trebles, 2 spaces) twice, narrow, turn.

8. Edge (like 6th row to *); 73 spaces; edge (as at end of 6th row). Begin and end every even row thus.

9. Edge (as in 7th row); 72 spaces; edge (like 7th row from *). All the odd rows are begun and ended thus.



The Triangle

10 to 15. Same as 8th and 9th rows, decreasing 1 space between edges, each row. The 15th row will have 66 spaces across.

16. Edge; 18 spaces, 13 trebles, 9 spaces, 13 trebles, 3 spaces, * 13 trebles, 9 spaces, 13 trebles, 10 spaces; edge.

17. Edge; 10 spaces, 16 trebles, 7 spaces, 16 trebles, 3 spaces, * 16 trebles, 7 spaces, 16 trebles, 17 spaces; edge.

18. Edge; 16 spaces, * 13 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, * 3 spaces, repeat * to *, 10 spaces; edge.

19. Edge; 10 spaces, * 10 trebles, (1 space, 13 trebles) twice, 1 space, 10 trebles, * 3 spaces, repeat * to *, 15 spaces; edge.

20. Edge; 15 spaces, * 4 trebles, (1 space, 16 trebles) twice, 1 space, 4 trebles, * 5 spaces, repeat * to *, 11 spaces; edge.

21. Edge; 12 spaces, * 10 trebles, (1 space, 7 trebles) twice, 1 space, 10 trebles, * 7 spaces, repeat * to *, 15 spaces; edge.

22. Edge; 14 spaces, 19 trebles, 1 space, 19 trebles, 7 spaces, * 19 trebles, 1 space, 19 trebles, 12 spaces; edge.

23. Edge; 13 spaces, 16 trebles, 1 space, 16 trebles, * 9 spaces, 16 trebles, 1 space, 16 trebles, 14 spaces; edge.

24. Edge; 18 spaces, 4 trebles, 19 spaces, 4 trebles, 18 spaces; edge.

25. Edge; 13 spaces, * 16 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, * 7 spaces, reverse from * to *, 12 spaces; edge.

26. Edge; 10 spaces, * 19 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, * 7 spaces, reverse * to *, 12 spaces; edge.

27. Edge; 12 spaces, * 10 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, * 11 spaces, reverse * to *, 9 spaces; edge.

28. Edge; 7 spaces, * 4 trebles, 1 space, 16 trebles, 2 spaces, 10 trebles, * 11 spaces, reverse * to *, 11 spaces; edge.

29. Edge; 10 spaces, * 10 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, * 9 spaces, reverse * to *, 5 spaces; edge.

30. Edge; 4 spaces, * 13 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, * 7 spaces, reverse * to *, 10 spaces; edge.

31. Edge; 10 spaces, 16 trebles, 10 spaces, 4 trebles, 5 spaces, 4 trebles, * 10 spaces, 16 trebles, 3 spaces; edge.

32. Edge; 2 spaces, 13 trebles, 12 spaces, * 4 trebles, 3 spaces, 4 trebles, 12 spaces, 13 trebles, 10 spaces; edge.

33. Edge; 27 spaces, 4 trebles, 1 space, 4 trebles, 18 spaces; edge.

34. Edge; 18 spaces, 4 trebles, 28 spaces; edge.

35. Like 33d, ending with 16 spaces; edge.

36. Edge; 14 spaces; like 32d from *.

37. Like 31st to *; 12 spaces; edge.

38. Edge; 10 spaces, 4 trebles, 7 spaces, reverse 30th row from 2d to 1st *, 10 spaces; edge.

39. Like 29th to 2d *; 9 spaces, 4 trebles, 8 spaces; edge.

40. Edge; 6 spaces, 4 trebles, 11 spaces, reverse 28th row from 2d to 1st *, 11 spaces; edge.

41. Like 27th to 2d *; 12 spaces, 4 trebles, 4 spaces; edge.

42. Edge; 2 spaces, 4 trebles, 11 spaces, reverse 26th from 2d to 1st *, 12 spaces; edge.

43. Like 25th to 2d *; 12 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, narrow.

44. Edge; 18 spaces, 4 trebles, 18 spaces; edge.

45. Like 23d to *; 12 spaces; edge.

46. Edge; 10 spaces; like 22d from *.

47. Like 21st to 2d *; 9 spaces; edge.

48. Edge; 7 spaces, repeat from * to * in 20th row, 11 spaces; edge.

49. Like 19th to 2d *; 5 spaces; edge.

50. Edge; 4 spaces, repeat 18th row from 1st to 2d *, 10 spaces; edge.

51. Like 17th to *; edge.

52. Edge; 2 spaces; like 16th from *.

53. Edge; 28 spaces; edge.

54. Edge; 27 spaces; edge.

55 to 80. Like 53d and 54th rows, working 1 space less between edges, each row.

81. One space, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, narrow.

82. Narrow, (2 spaces, 4 trebles) 3 times, 1 space, turn.

83. One space, 4 trebles, 4 spaces, 4 trebles, 2 spaces, narrow.

84. Narrow, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, turn.

85. One space, (4 trebles, 2 spaces) twice, narrow.

86. Narrow, 2 spaces, (4 trebles, 1 space) twice, turn.

87. One space, 7 trebles, 2 spaces, narrow.

88. Narrow, 2 spaces, 4 trebles, 1 space, turn.

89. Three spaces, narrow.

90. Narrow, 2 spaces, turn.

91. One space, narrow.

If preferred, the narrowing on the diagonal edge may

be done thus: In the uneven or odd rows work to within 1 space of the end, turn, which narrows or decreases 1 space; then begin the even rows by slip-stitching across 1st space. To straighten the edge, having made the 1 space in 91st row, chain 3, fasten in next space back, and repeat across diagonal. It saves time and work to do the narrowing as the work progresses, however, as directed. Should the diagonal be inclined to draw a little, make a double treble instead of treble when narrowing at end of row, and chain 4 to turn. The diagonal edge measures nineteen inches, and the triangle may be used as a scarf-end, with a tassel at point, if liked, or four of them may be placed around a nineteen-inch square of hemstitched linen, one on each side, which would give you a cover or centerpiece twenty-six inches square. Indeed, it may be used in various attractive ways which will readily suggest themselves to the interested worker.

Lace—Make a chain of 110 stitches, turn.

1. A treble in 8th stitch from hook, 2 more spaces, 4 trebles, 1 space, 4 trebles, 24 spaces; edge (of 4 trebles, 2 spaces, 4 trebles, 1 space, turn).
2. Edge (of 1 space, 4 trebles, 2 spaces, 4 trebles); 3 more trebles, 23 spaces; border (of 4 trebles, 1 space, 10 trebles, 1 space, turn).
3. Border (of chain 10, a treble in 8th stitch, chain 2, treble in treble at end of last row, thus widening 2 spaces, 1 more space, 4 trebles, 3 spaces, 4 trebles); 22 spaces, 4 trebles, 1 space; edge.
4. Edge; * 2 spaces, 4 trebles, 21 spaces; border of (10 trebles, 1 space) twice, turn.
5. Border (like 3d row); 22 spaces, 4 trebles, 3 spaces; edge.
6. Edge; 4 spaces, * 4 trebles, 12 spaces, 13 trebles, 5 spaces; border like 4th row.
7. Border (of 1 space, 4 trebles, 3 spaces, 4 trebles); 7 spaces, 16 trebles, 10 spaces, 4 trebles, * 5 spaces; edge.
8. Edge; 6 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, * 7 trebles, 1 space, 13 trebles, 7 spaces; border (of 10 trebles, 1 space, 4 trebles, 1 space); turn.
9. Border of (1 space, 4 trebles) twice; 9 spaces, 10 trebles, 1 space, 13 trebles, * 1 space, 4 trebles, 3 spaces, 4 trebles, 7 spaces; edge.
10. Edge; 8 spaces, * 10 trebles, 2 spaces, 16 trebles, 1 space, 4 trebles, 10 spaces; border of (4 trebles, 1 space) twice, turn.
11. Border (of widen 2 spaces, as in 3d row, 1 more space, 4 trebles, 1 space, 10 trebles); 9 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, * 8 spaces; edge.
12. Edge; 6 spaces, (4 trebles, 1 space) twice, * 4 trebles, 2 spaces, 19 trebles, 9 spaces; border of (4 trebles, 3 spaces) twice, turn.
13. Border (of chain 7, treble in last treble made, to widen 1 space, 1 more space, 10 trebles, 3 spaces, 4 trebles); 10 spaces, 16 trebles, 1 space, 4 trebles, * 3 spaces, 7 trebles, 6 spaces; edge.
14. Edge; 12 spaces, * 4 trebles, 15 spaces; border (of 4 trebles, 5 spaces, 4 trebles, 2 spaces, turn).
15. Border (of 2 spaces, 10 trebles, 3 spaces, 4 trebles); 10 spaces, 16 trebles, 1 space, 16 trebles, * 7 spaces; edge.
16. Edge; 6 spaces, 19 trebles, * 1 space, 19 trebles, 9 spaces; border (like 12th row).
17. Border (of 3 spaces, 4 trebles, 1 space, 10 trebles); 9 spaces, 10 trebles, 1 space, * (7 trebles, 1 space) twice, 10 trebles, 6 spaces; edge.
18. Edge; 5 spaces, 4 trebles, (1 space, 16 trebles) twice, * 1 space, 4 trebles, 10 spaces; border (like 10th row).
19. Border (like 9th row); 9 spaces, 10 trebles, 1 space, * (13 trebles, 1 space) twice, 10 trebles, 4 spaces; edge.
20. Edge; 4 spaces, 13 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, * 1 space, 13 trebles, 7 spaces; border (like 8th row).
21. Border (like 7th row); (7 spaces, 16 trebles) twice, 4 spaces; edge.
22. Edge; 4 spaces, 13 trebles, 9 spaces, 13 trebles, 5 spaces; border (like 4th row).
23. Border of (3 spaces, 4 trebles) twice; 26 spaces; edge.
24. Edge; 24 spaces; border (like 4th row).
25. Border (like 23d row); 24 spaces; edge.
26. Edge; 24 spaces; border (like 2d row).
27. Border (of 3 spaces, 4 trebles, 1 space, 4 trebles); 24 spaces; edge.

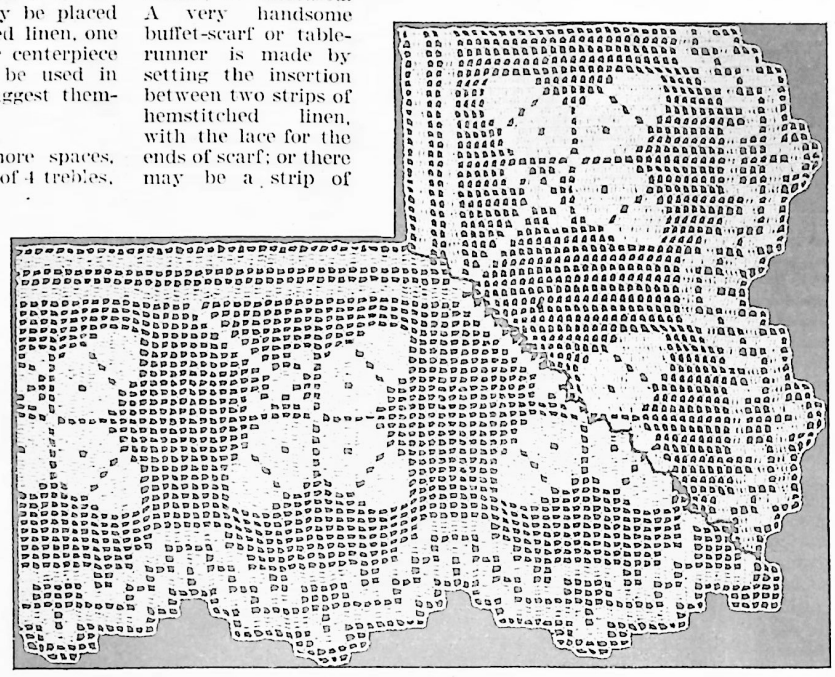
Repeat from 2d row to the length desired, for straight lace.

For the straight insertion to match: Make a chain of 110 stitches, turn.

1. Miss 7, 4 trebles, 2 spaces, 4 trebles, 25 spaces; edge.
2. Edge; 3 more trebles, 24 spaces; edge.
3. Edge; 23 spaces, 4 trebles, 1 space; edge.
4. Edge; 2 spaces, 4 trebles, 22 spaces; edge.
5. Edge; 21 spaces, 4 trebles, 3 spaces; edge.
6. Edge; 4 spaces, 4 trebles, 12 spaces, 13 trebles, 4 spaces; edge.
7. Edge; 4 spaces, 16 trebles, 10 spaces, 4 trebles, 5 spaces; edge.
8. Continue in pattern, simply working the straight edge on the lower or right side, instead of widening for the border, as in making the lace.

The insertion is five inches wide, worked with the thread suggested, and the lace six inches at widest point. By the use of coarser thread these measurements will, of course, be increased.

A very handsome buffet-scarf or table-runner is made by setting the insertion between two strips of hemstitched linen, with the lace for the ends of scarf; or there may be a strip of the insertion through the middle, with the insertion each side.



Lace, with Corner Turned

For the corner: Work to 22d row, inclusive, of straight lace.

1. Like 23d row (of straight lace, always, unless otherwise stated), omitting last space of edge, turn.
2. Four trebles, and continue like 24th row.
3. Like 25th, ending with 4 trebles in 4 trebles, 3 spaces, turn.
4. Three spaces, 4 trebles in 4 trebles, and continue like 26th row.
5. Like 27th, ending with 7 trebles (in 4 trebles, space and treble), turn.
6. Four trebles, 1 space, 4 trebles, 23 spaces; border (which repeats from 2d row).
7. Border; 22 spaces, 4 trebles, 1 space, turn.
8. Two spaces, 4 trebles, 21 spaces; border.
9. Border; 22 spaces, 4 trebles, 1 space, turn.
10. Two spaces; like 6th row from *.
11. Like 7th to *, 1 space, turn.
12. Two spaces, 4 trebles, 7 spaces; like 8th from *.
13. Like 9th to *; 5 spaces, 4 trebles, 1 space, turn.
14. Two spaces; like 10th from *.
15. Like 11th to *, turn.
16. Four trebles, 1 space; like 12th from *.
17. Like 13th to *, 1 space, turn.
18. Two spaces; like 14th from *.
19. Like 15th to *, 1 space, turn.
20. Like 16th from *.
21. Like 17th to *; 4 trebles, turn.
22. Thirteen trebles; like 18th from *.
23. Border; 9 spaces, 10 trebles, 1 space, 4 trebles, turn.
24. Like 20th from *.
25. Border; 7 spaces, 10 trebles, turn.
26. Ten trebles, 5 spaces; border.
27. Border; 6 spaces, turn.
28. Two spaces, 16 trebles, 1 space, 10 trebles, 1 space, turn.
29. Three spaces, 4 trebles, 5 spaces, 4 trebles, turn.
30. Four trebles, 5 spaces, 4 trebles, 1 space, turn.
31. One space, 4 trebles, 4 spaces, turn.
32. Like 31st, reversed.
33. Widen 2 spaces, 1 more space, 4 trebles, 2 spaces, turn.
34. Ten trebles, 3 spaces, turn.
35, 36, 37. Four spaces, turn.

For the second half of corner turn the work, holding it with the rows pointing horizontally.

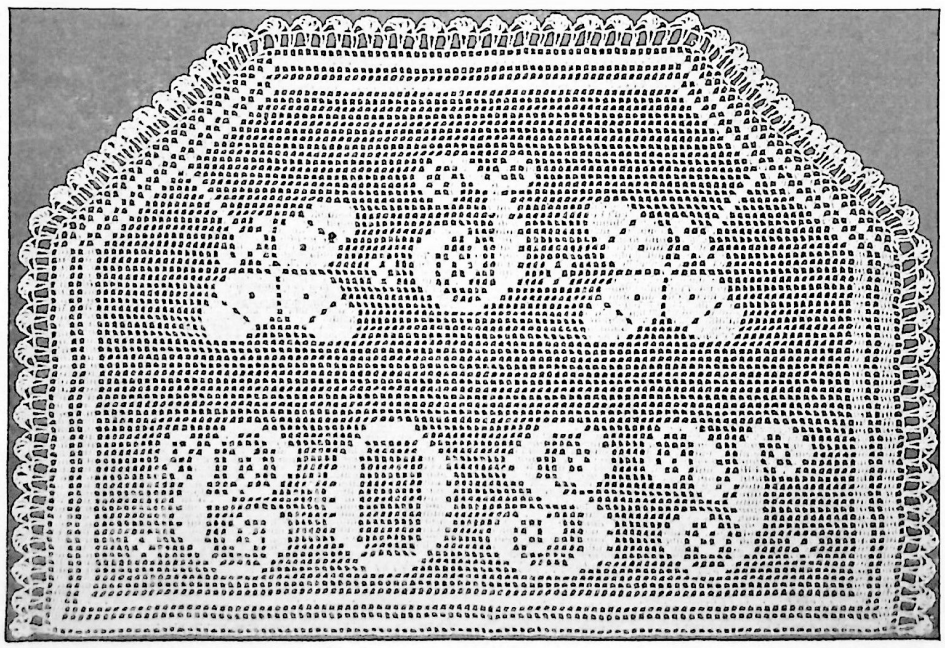
1. Two spaces, chain 2, fasten in 4th of 10 trebles of 34th row (1st half of corner) with a single slip-stitch up to 1st treble, turn.
2. One space, turn.
3. One space, 4 trebles, chain 2, * fasten in side treble of next row back, slip up 1 space, turn.
4. One space, 4 trebles, 1 space, turn.
5. Widen 2 spaces, 1 more space, 4 trebles, 2 spaces, chain 2, join (as in 3d row above, from *.)
6. Six trebles, 1 space, 10 trebles, 1 space, turn.
7. Border (repeating now from 5th row); 2 spaces, chain 2, join.
8. Three spaces; border.
9. Border; 6 spaces, * chain 2, fasten in side treble, slip up 3 trebles, turn.
10. Seven spaces; border.
11. Border; 9 spaces, 6 trebles, * fasten in side treble and slip up 1 space, turn.
12. Three trebles, 10 spaces; border.
13. Border; 9 spaces, 6 trebles, join as in 9th row above.
14. Six trebles, 9 spaces; border.
15. Border; 10 spaces, 9 trebles, join as in 11th row above. As all the joinings are made as directed in 3d, 9th and 11th rows of second half of corner, no further details are necessary.
16. Thirteen spaces; border.
17. Border; 10 spaces, 15 trebles, join.
18. Eighteen trebles, 9 spaces; border.
19. Like 17th row (of straight lace) to *; chain 2, join.
20. Two spaces, 16 trebles; like 18th row from *.
21. Like 19th row to *, 13 trebles, 3 spaces, chain 2, join.
22. Five spaces, 7 trebles; like 20th from *.
23. Border; 7 spaces, 16 trebles, 8 spaces, chain 2, join.
24. Ten spaces, 13 trebles, 5 spaces; border.
25. Border; 20 spaces, join.
26. Nineteen spaces; border.
27. Border; 20 spaces, chain 2, join.
28. Twenty-one spaces; border.
29. Border; 22 spaces, chain 2, join.
30. Twenty-three spaces; border.
31. Border; 22 spaces, 4 trebles, 1 space, 3 trebles, join.
32. Like 4th from *.
33. Like 5th row, chain 2, join for last space, turn.

Repeat straight lace from 6th row to next corner.

The insertion corner may be turned in the same way, save that the edge rather than the border is turned, a rather simpler matter. One will find, by the way, that the border alone, begun with a chain of 29 stitches, will make an attractive trim for many articles.

1. Border (as in 1st row of wide lace), 2 spaces, turn.
2. Two spaces; border.
3. Border, 2 spaces, turn.
4. Two spaces; border.
5. Border, 4 spaces, turn.

Continue in this way, carrying the border along as in the wide lace, with spaces at upper edge. If liked an edge of 4 trebles, 1 space, may be added. This border may be used for any pattern of filet-insertion.



The Tea-Cosy

Tea-Cosy—Make a chain of 320 stitches, turn.

1. A treble in 8th stitch, 104 more spaces, turn.
2. One space, 310 trebles, 1 space, turn.
3, 4. One space, 4 trebles, 101 spaces, 4 trebles, 1 space, turn.
5. One space, 4 trebles, 2 spaces, 292 trebles, 2 spaces, 4 trebles, 1 space, turn.

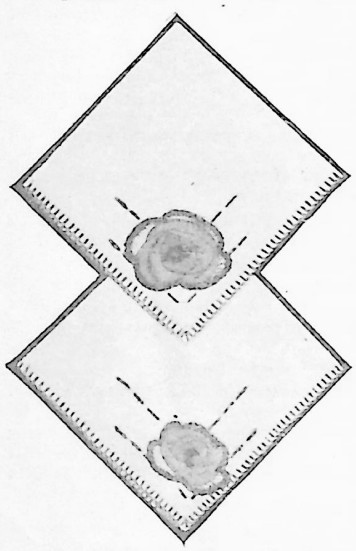
Continued on page 8

A Luncheon-Set the Bridge-Hostess Will Fancy

By ADDIE M. BODWELL

EVERYBODY plays bridge nowadays—nearly everybody, that is; and every little coterie of friends and acquaintances boasts at least one bridge-club, if not two or three, the members of which play hostess in turn. When the game is over comes the time for light refreshments, when the card-table cover is whipped off, and the luncheon-set substituted; and well pleased is the woman who is able to display something new and particularly interesting along this line.

A set which fulfils every possible requirement of the bridge-hostess and her friends has a decoration of cretonne patches or applique combined with a touch of embroidery. The rapidity with which the work may be accomplished is not the least of its merits, and the greatest possible charm resides in its simplicity. It consists in the application of motifs cut from cretonne, put on in the same way that patches of plain goods are applied; and the colors used for embroidering are chosen to match, so nearly as may be, those of the cretonne.



No. 1943 N. Two Lunch-Napkins

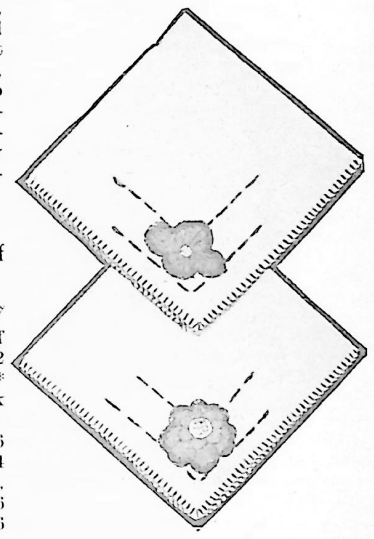
The foundation is the "liberty linen" of war-time days—unbleached cotton of smooth, firm texture and creamy tint, which is not likely soon to lose its prestige in this particular field. Finished, with a one-fourth-inch hem, the cloth measures thirty-five inches; the napkins a little more than eleven. Blue, orange, yellow and black are the colors distinguishing the cretonne motifs, which are unusual and especially well defined. The method followed in applying patches of plain material is an excellent one. Buttonhole each motif in long-and-short stitch before cutting out; then, when this work is completed, follow the purling carefully with small, sharp scissors—the small-bladed, curved manicure-scissors are very good—taking the utmost care that not a stitch be snipped, place the motif in position and sew around the edge with fine stitches, using one strand of the embroidery-cotton, or any fine thread matching it in color.

Black is used for the buttonholing in the present instance, and the cornering lines which connect the motifs are also of black, done in simple darning-stitch—a long stitch on the surface and a short one underneath, making the lines practically continuous. When the motifs are in place a circle of French knots is worked at center of each, the edges are finished with blanket-stitch, in black, with overcasting of yellow, and the set is ready for use.

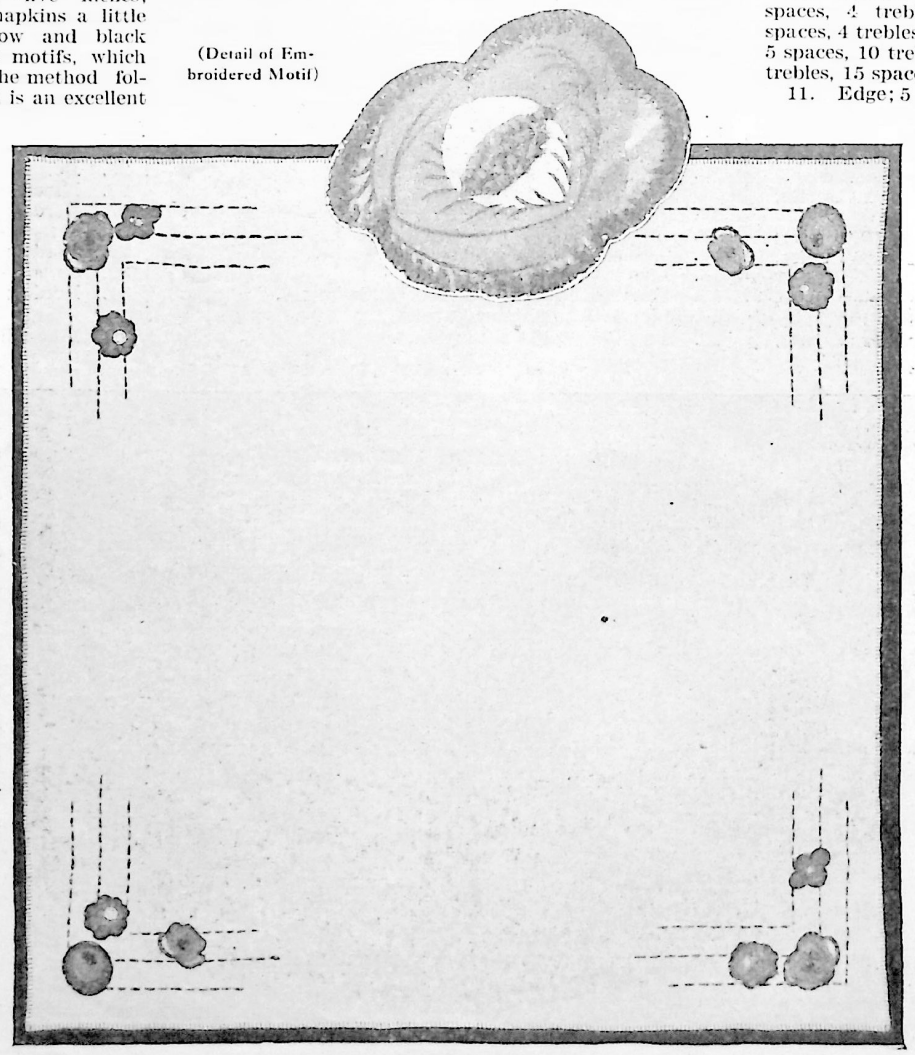
For the cloth the motifs are used in groups of three, while the napkin has a single motif in one corner. No two corners are quite the same, which of itself is a pleasing feature, as it does away with any suspicion of sameness. Taken as a whole, every woman who ever thinks of playing bridge some day will appreciate this luncheon-set, the more because it can almost be made ready "while you wait." As with all decorative stitchery so quickly managed, the work is extremely fascinating; then, too, as an additional claim on the good-will of madam, the housekeeper, the set need not be turned over as the exclusive property of the card-table, since it may be used in the breakfast-room, or for any informal luncheon, with equal charm. The idea, too, is suggestive; one may prefer other colors—although those directed are very effective—or may have scraps of cretonne and broken skeins of embroidery-cottons which may be utilized in just this way by the expenditure of an amount, reckoned by pennies, for a yard or two of "liberty linen."

No. 1942 N
"Will You Have Tea?"

With our bridge luncheon-set we have an apron to match—to be donned by the little waitress who serves the light repast of sandwiches, cakes and tea, or whatever it shall be. The back, corresponding to the cut of the front, extends to the waistline, and overlapping tabs fasten under arm. The skirt has a wide hem at bottom, and is gathered to the front at each side to give extra fulness; and the narrow hem around neck and arm-openings is finished with blanket-stitch—which is merely buttonhole-stitch, taken over the hem, about one fourth inch apart. To overcast these stitches, pass the needle under the horizontal thread lying along edge of hem, over the next vertical stitch, back under this and up over the next horizontal thread, under this, and so on. The apron—aside from bridge-affairs — is very pretty and serviceable.



No. 1943 N. The Other Two



(Detail of Embroidered Motif)

No. 1944 N. For Your Next Bridge-Luncheon

No. 1942 N. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on unbleached muslin, 60 cents. Cretonne for applique, 12 cents. Floss to embroider, 20 cents

No. 1943 N. Perforated stamping-patterns, for four corners, 25 cents. Transfer-patterns, for four corners, 10 cents. Four 12x12-inch napkins stamped on unbleached muslin, 40 cents. Cretonne for applique, 8 cents. Floss to embroider, 15 cents

No. 1944 N. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 36x36-inch unbleached muslin, 30 cents. Cretonne for applique, 15 cents. Floss to embroider, 30 cents

The Acorn Motif in Filet-Crochet

Continued from page 7

6, 7, 8. Edge (of 1 space, 4 trebles, 2 spaces, 4 trebles); * 95 spaces; edge (work back from *, turn).

9. Edge; 16 spaces, 13 trebles, 14 spaces, 22 trebles, (14 spaces, 16 trebles) twice, 16 spaces; edge.

10. Edge; 15 spaces, 4 trebles, 5 spaces, 4 trebles, 12 spaces, 22 trebles, 12 spaces, 7 trebles, 5 spaces, 10 trebles, 11 spaces, 4 trebles, 4 spaces, 4 trebles, 15 spaces; edge.

11. Edge; 5 spaces, 4 trebles, 1 space, 4 trebles, * (6 spaces, 4 trebles) twice, 8 spaces, 13 trebles, 7 spaces, 7 trebles, (10 spaces, 4 trebles, 7 spaces, 4 trebles) twice, 6 spaces; work back from *.

12. Edge; 6 spaces, 4 trebles, 6 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 7 trebles, 8 spaces, 7 trebles, 7 spaces, 7 trebles, 8 spaces, 7 trebles, 2 spaces, 7 trebles, 5 spaces, 7 trebles, 8 spaces, 7 trebles, (2 spaces, 7 trebles) twice, 6 spaces, 4 trebles, 6 spaces; edge.

13. Edge; 5 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 7 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 7 spaces, 7 trebles, 9 spaces, 7 trebles, 7 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces; edge.

14. Edge; 11 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 7 spaces, 7 trebles, 9 spaces, 7 trebles, 7 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 8 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 13 spaces; edge.

15. Edge; 12 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 8 spaces, 10 trebles, (3 spaces, 7 trebles) twice, 7 spaces, 10 trebles, 9 spaces, 10 trebles, 6 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 7 trebles, 12 spaces; edge.

16. Edge; 11 spaces, 10 trebles, 5 spaces, 13 trebles, 8 spaces, 7 trebles, 9 spaces, 7 trebles, 10 spaces, 10 trebles, 5 spaces, 7 trebles, 10 spaces, 10 trebles, 3 spaces, 10 trebles, 12 spaces; edge.

17. Edge; 12 spaces, 7 trebles, 18 spaces, 7 trebles, 16 spaces, 10 trebles, 9 spaces, 10 trebles, 16 spaces, 7 trebles, 12 spaces; edge.

18. Edge; 11 spaces, 19 trebles, 14

Continued on page 13

Decoration of Cretonne Patches Combined with Simple Stitches

Luncheon- or Breakfast-Set with Trim of Cluny Crochet

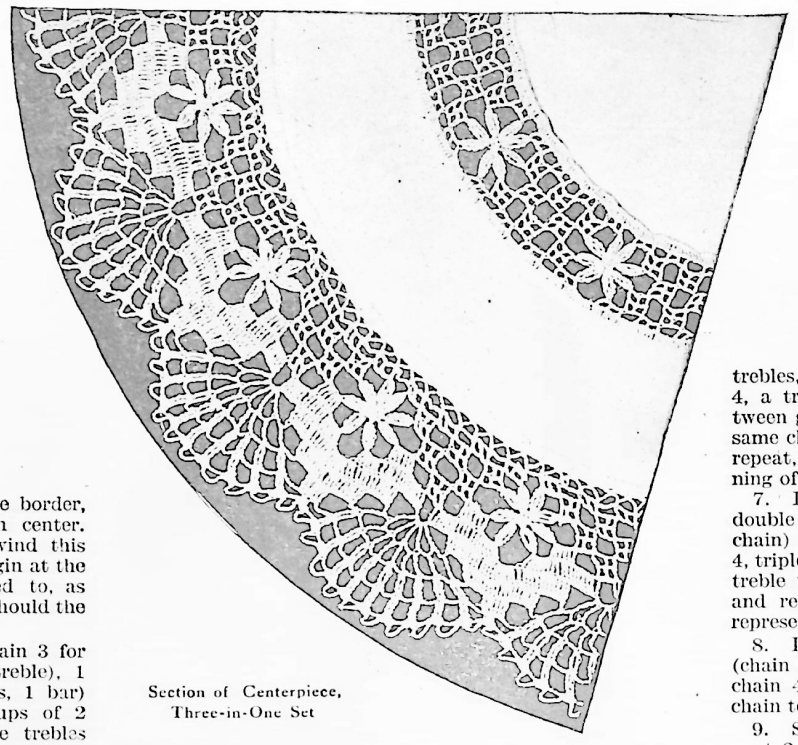
By MARY CARD

THE "three - in - one" set — so named because the doily, oblong or oval, is made of sufficient size to serve for three, holding the service - plate, bread-and - butter plate and cup or tumbler—is quite as popular as ever, and the one presented is particularly attractive. Worked in No. 50 mercerized crochet-cotton, the lace border measures three inches; but a finer thread, say No. 60 or No. 70, giving a width of two and one-half inches, is really to be preferred for the purpose indicated. It has a straight edge at the top, and may be used for rectangular pieces — square or oblong — as well, being lightly gathered around the corners. Indeed, by varying the size of thread and needle it will serve for trimming curtains, bedspreads, towels and other household linens, underwear, aprons, and so on.

For the oval doily, decide on the size of the piece—usually about twelve by eighteen inches, or half the size of the centerpiece unless the latter is unusually large. Allow five and one-half inches of the diameter for the border, and cut a piece of paper the size of the linen center. Make a long chain, but do not break it off; wind this chain around the ball, take a second ball, and begin at the 1st stitch of the chain, which may hus be added to, as required, and save all counting and measuring. Should the chain be too long, it may be easily pulled out.

1. A treble in 1st stitch of long chain (chain 3 for 1st treble), * 2 spaces (of chain 2, miss 2, 1 treble), 1 bar (of chain 5, miss 5, 1 treble), (2 spaces, 1 bar) twice more, 2 more spaces, making 4 groups of 2 spaces, with 3 bars between; chain 6, 2 quadruple trebles (over 4 times) in top of last treble, keeping the last loop or stitch of each on needle and working all off together to form a petal, chain 10, miss 6 of the chain and make 2 quadruple trebles in next or 7th stitch, keeping last loops on needle and working off as before, forming the 2d petal, miss 5 of the foundation or 1st long chain, a treble in next; repeat from *, measuring your work around the paper pattern occasionally. When the work lies loosely all around and about a half inch from the edge of pattern it is long enough. Join, taking care not to twist it, missing 5 of the long chain, and joining the last petal to top of 3 chain with which the row began. Fasten off the long chain securely. If you prefer to count the stitches, allow 47 for each repeat of pattern, but the method given will be found very satisfactory.

2. Slip-stitch across 1st 2 spaces, chain 8, a double treble into 5th stitch from hook, * take up thread and draw through, making 5 stitches on needle; take up thread and draw through 2 of these stitches, thread over again, insert hook in 3d stitch of the bar, draw through, and work off the 5 stitches now on the needle 2 at a time; this forms the 1st 2 of the 4 spaces in the block, one over the other. To make the remaining 2 spaces, chain 2, a double treble in the stitch between the 2 spaces already made, work off 1st 2 stitches as before, thread over again, insert hook in top of next treble of preceding row, draw through, and work off the 5 stitches 2 at a time. This completes the block of 4 spaces, 2 spaces over 2 spaces. Chain 5, miss 2 spaces, double treble in next treble, and on this double treble work the next block, thus: Chain 2, thread over twice, insert hook in middle of double treble, and repeat from *, making 3 blocks, with 5 chain between. Make a petal as you did 1st petal of last row, 3 doubles under the chain between 2 petals, chain 6, 2 quadruple trebles in stitch where chain started, working off to form a petal, miss 2 spaces, a double treble in treble, and repeat, making a block over each bar of last, missing 1st and last group of spaces, and making 5 chain over each remaining group. Join last petal to corner of 1st block.



Section of Centerpiece, Three-in-One Set

3. Slip-stitch across 1st block of last row, chain 8, * and make a block over bar, chain 5, a block over next bar, chain 12, a petal in 7th stitch from hook, 3 doubles in 3 doubles, chain 6, a petal in stitch where chain started, chain 5, miss 1st block of last row, double treble in treble, and repeat from *, ending with 5 chain joined to corner of 1st block.

4. Like 3d to *, make a block over bar, chain 5, a double treble in corner of 2d bar of last row, and in each stitch of chain between block and petal, 6 in all, chain 12, petal in 7th stitch from hook, 3 doubles in 3 doubles, petal, chain 5, 5 double trebles on 5 chain and double treble in corner of 1st block, chain 5 and repeat, joining last 5 chain to corner of block.

5. Slip-stitch across block, chain 4 for a double treble, * 5 double trebles on 5 chain, double treble in each of 6 double trebles, 5 on 5 chain and 1 in tip of petal, chain 5, double treble in tip of next petal, 5 on chain, 6 in 6 double trebles, 5 on chain, and 1 at corner of block, chain 5, double treble in next corner of same block, and repeat from *, making 18 double trebles in each group; join last 5 chain to top of 4 chain representing 1st double treble.

6. Slip-stitch over 6 double trebles, * 12 double trebles (chain 4 for 1st) in 12 double trebles, 6 under 5 chain, 12 in 12 double trebles, chain 4, a triple treble (over 3 times) under the 5 chain between groups of trebles, (chain 4, triple treble under same chain) 4 times, chain 4, miss 6 double trebles, and repeat, joining last 4 chain to top of 4 chain at beginning of row.

7. Like 6th row to *, 18 double trebles in 18 double trebles, (chain 4, triple treble under next 4 chain) twice, (chain 4, triple treble in triple treble, chain 4, triple treble under next chain) 3 times, chain 4, triple treble under next chain, chain 4, miss 6 double trebles, and repeat, joining last 4 chain to top of 1st 4 chain, representing a double treble.

8. Like 6th to *; 6 double trebles in 6 double trebles, (chain 4, 2 triple trebles in next triple treble) 9 times, chain 4, miss 6 double trebles, repeat, joining last 4 chain to top of 1st 4 chain.

9. Slip-stitch over 2 double trebles, * 2 doubles in next 2, (chain 5, 2 double trebles in 2 triple trebles) twice, (chain 5, 2 triple trebles in 2 triple trebles) 5 times, (chain 5, 2 double trebles in 2 triple trebles) twice, chain 5, miss 2 double trebles; repeat, joining last 5 chain to 1st double.

10. Two doubles in 2 doubles (chain 1 for 1st double), 1 under loop of 5 chain, * chain 9, a double under same chain, close to the 2 double trebles, a double in each double treble and 1 double under next loop; repeat from * around, ending with a double under 5 chain close to 1st 2 doubles, join, and fasten off neatly.

For the beading which joins the border to the linen:

1. Make a double in the 1st treble of group of 2 spaces, chain 8, miss 2 spaces, a double in last treble of same group, chain 8; repeat. If the lace is to be used on a straight edge it is better to make 9 chain or 10 chain, instead of 8 chain.

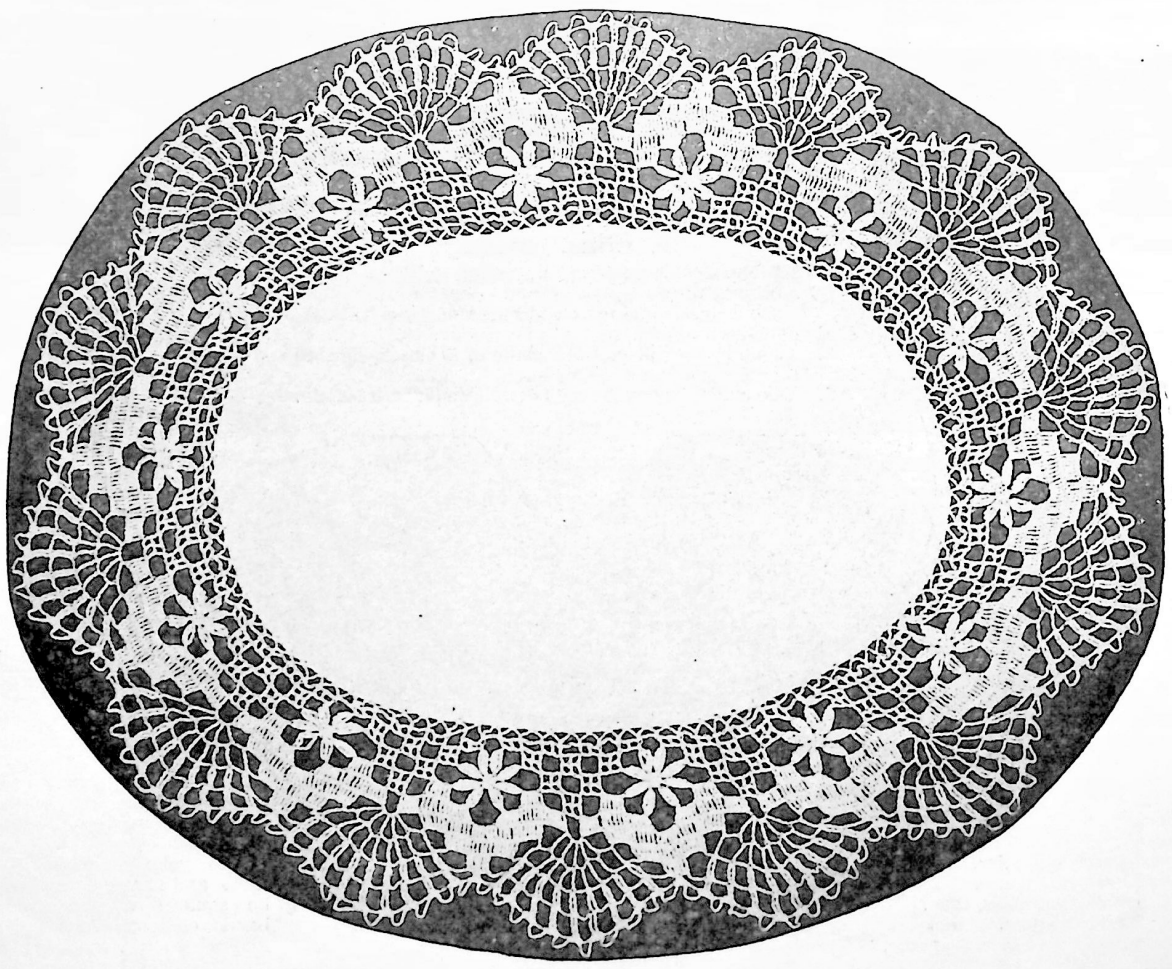
2. Slip to middle of 1st loop, * chain 4, fasten with a double in next loop; repeat, fastening last chain where 1st started. For a straight edge use 5 or 6 chain, instead of 4.

3. Four trebles in each loop (chain 3 for 1st treble); for a straight edge make 6 trebles instead of 4.

The border for centerpiece is made in exactly the same way. For the insertion, used on centerpiece, work the 1st 3 rows like corresponding rows of the border; then in 4th row make blocks over the bars of 5 chain next the petals instead of the groups of double trebles, and work the 5th row same as 1st, with groups of 2 spaces alternating with bars of 5 chain. On both edges is a row of trebles, and the insertion may be slightly curved by putting more trebles into the outside edge than a straight edge would require, and fewer, correspondingly into the inner edge.

A charming variation of the Cluny crochet border is used for a luncheon-set consisting of centerpiece, and doilies of three sizes, preferred by many to the three-in-one set. For the

Continued on page 23



Oval Doily of the Three-in-One Set

Needlecrafters' Own Page

CONDUCTED BY OUR READERS

A Coat-Set in Beaded Filet

By EMMA L. BOARDMAN

A SIMPLE, pretty collar-and-cuff set will work wonders in "dressing up" an old sweater or coat, making it seem like new again, and as stylish as possible. Four-thread saxony may be used, or knitting-yarn. The model set is of cream-white, with round jet beads. Two skeins of yarn will be sufficient, and sixteen beads are required for each motif. Use a hook that will carry the yarn easily, and do firm, even work. Make a chain of 33 stitches, turn.

1. Miss 3, 1 treble, (chain 2, miss 2, 1 treble, forming a space) 10 times, turn.
2. Six spaces (chain 5 for 1st), 4 trebles, 3 spaces, 1 more treble, turn.
3. Two trebles (chain 3 for 1st), 2 spaces, 10 trebles, 5 spaces, turn.
4. Four spaces, (7 trebles, 1 space) twice, 2 trebles, turn.
5, 7, 9, 11. Two trebles, (1 space, 4 trebles) 3 times, 4 spaces, turn.
6, 8, 10. Like 5th row, reversed.
12, 13, 14. Like 4th, 3d and 2d rows.
15, 17, 19, 21. Two trebles, 10 spaces, turn.
16, 18, 20. Like 15th, reversed.

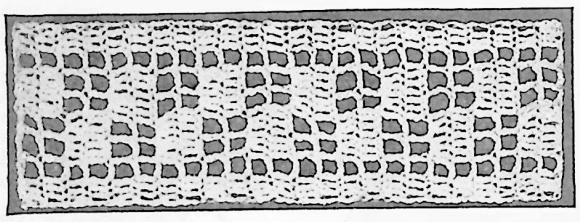
Repeat from 2d row 11 times, making twelve motifs in all, and ending with 14th and 15th rows. This should make a collar thirty-four inches in length. One may, of course, adjust the length to her own requirements.

To put in the beads: Thread a needle with the yarn, and fasten in the side of last treble of group of 7 trebles, in 4th row, pass the needle through a bead, catch in the side of 1st treble of next group, so that the bead fills the space between the two groups, pass the needle up and catch in the side of 1st of 2d group of 4 trebles, in 5th row, through a bead and catch in the side of last of 1st group of 4 trebles, and continue in this way, filling each space of the motif with a bead. If carefully done the stitches which hold the beads in place will be entirely unnoticeable on the right side; the beads add weight to the collar and give it a very pleasing appearance.

For the cuffs: Make a chain of 28 spaces, turn.

1. Miss 3, 1 treble, 8 spaces, turn.
2. Four spaces, 4 trebles, 3 spaces, 2 trebles, turn.
3. Chain 3, 1 treble, 2 spaces, 10 trebles, 3 spaces, turn.
4. Two spaces, and continue like 4th row of collar.
5. Like 5th row of collar, ending with 2 spaces, turn.

Continue the motif as directed, with 2 spaces less at beginning of even rows and end of odd rows, and making 3 rows of spaces between motifs; after the 2d motif add



Utility Insertion

3 rows of spaces, or as many as needed to make the cuff of necessary length. Put in the beads as directed.

One may use coarse mercerized crochet-thread, No. 1 or No. 2—the soft-twist or perle cotton—if preferred to the yarn, choosing any desired color of thread and beads. For sweaters the wool will doubtless be better liked, however.

Utility Edging and Insertion

By LETA HANSEN

INSERTION—Make a chain of 27 stitches, choosing a thread suited to your purpose.

1. Miss 3, 3 trebles in next 3 stitches, 3 spaces (of chain 2, miss 2, 1 treble), 7 trebles, counting all, 1 space, 4 trebles, turn.
2. Four trebles (chain 3 for 1st), 1 space, 7 trebles, 3 spaces, 4 trebles, turn.
3. Like 2d row.
4, 5. Like 2d row, reversed.

Repeat from 2d row.

Edging—Make a chain of 12 stitches, turn.

1. Miss 3, 3 trebles, 2 spaces, turn.
2. Chain 8, miss 3 of chain, 5 trebles in 5 stitches and treble in treble of last row, * 2 spaces, 4 trebles, turn.
3. Four trebles, 2 spaces, 7 trebles, turn.
4. Like 2d row to *, 4 spaces, 4 trebles, turn.
5. Four trebles, 4 spaces, 7 trebles, turn.
6. Like 2d row to *, 2 spaces, 7 trebles, 2 spaces, 4 trebles, turn.
7. Four trebles, (2 spaces, 7 trebles) twice, turn.
8. Slip-stitch over 7 trebles, chain 3, (2 trebles in space and treble in treble) twice, * 4 spaces, 4 trebles, turn.
9. Like 5th row.
10. Like 8th row to *, 2 spaces, 4 trebles, turn.
11. Like 3d row.
12. Slip-stitch over 7 trebles, 2 spaces (chain 5 for 1st), 4 trebles, turn.
13. Four trebles, 2 spaces, turn.

Repeat from 2d row.

A very neat trim for towels, and quickly and easily worked; in fine thread it is dainty for curtains, children's clothing, and almost anything requiring a simple, pretty finish.

A Coat-Set in Beaded Filet

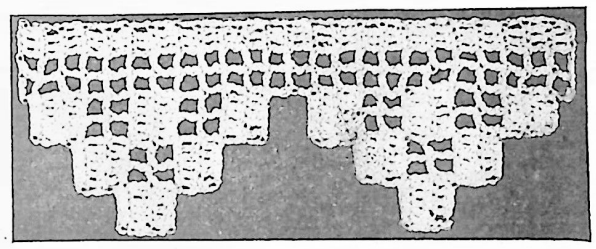
A Top for Your Camisole

By ETHEL DAVIS

USE No. 50 crochet-cotton, white, with a little colored thread—pink or blue—for the rose and the edge. Commence at center of rose with a chain of 6 stitches, join.

1. Chain 6, (a treble in ring, chain 3) 5 times, join to 3d of 6 chain, making 6 spaces in all.
2. One double, 3 trebles and 1 double under each 3 chain.
3. Chain 4, fasten between petals, letting the chain pass at back; repeat.
4. Fill each loop with 1 double, 5 trebles, 1 double.
5. Like 3d row, with loops of 5 chain.
6. Fill each loop with 1 double, 8 trebles, 1 double.
7. Like 3d row, with loops of 6 chain.
8. Fill each loop with 1 double, 11 trebles, 1 double. Fasten off the colored thread neatly, and join the white.
9. Chain 5, miss 3, 1 double, chain 5, miss 5, 1 double, chain 5, a double between petals; repeat around, making 3 loops over each petal.
10, 11, 12. Slip to middle of 1st loop, * chain 5, fasten in next loop, repeat around, fastening last chain where 1st started.
13. (One double, 2 trebles, 4 double trebles, 2 trebles and 1 double, all under next loop) 14 times, chain 3, fasten in next loop, (chain 5, fasten in next) 3 times, chain 3, fasten at beginning of 1st scallop of row.
14. Chain 8, 2 double trebles in top of 1st scallop, * (chain 8, 2 double trebles in top of next scallop) 13 times, chain 8, fasten in the double where 3 chain of last row was fastened, (chain 5, fasten under next chain) 4 times.
15. Chain 5, shell of 3 double trebles, 2 chain and 3 double trebles under 8 chain, repeat until you have made 15 shells, (chain 5, fasten under 5 chain) 5 times, across top.
16. Chain 5, shell in shell, chain 2, a treble under next 5 chain, chain 2; repeat around, ending with shell in last shell of preceding row, (chain 5, fasten under 5 chain) 6 times.
17. Chain 5, * 9 double trebles in shell, shell of 3 double trebles, 2 chain and 3 double trebles in top of treble, repeat from *, ending with 9 double trebles in last shell, (chain 5, fasten under 5 chain) 7 times.
18. Slip to 9th double treble of last row, * chain 5, fasten in shell, chain 5, fasten between shell and next group of 9 double trebles, repeat until you have 10 loops of 5 chain, the last fastened between 3d group of double trebles and 3d shell following, turn.
19. Chain 5, fasten under each 5 chain of preceding row.

Repeat 19th row until you have 30 rows of loops, 10 loops in each row, or until the requisite length between scallops has been made, lacking a row. Make another scallop as directed, and a third and fourth; when working the 30th row of loops join to side of 1st scallop as follows: Chain 3, fasten between group and shell, chain 3, fasten in loop, * chain 3, fasten in center of shell, chain 3, fasten in loop, (chain 3, miss 2 trebles of next group, fasten in next, chain 3, fasten in loop) 3 times, fastening last 3 chain to scallop between group and shell,



Utility Edging

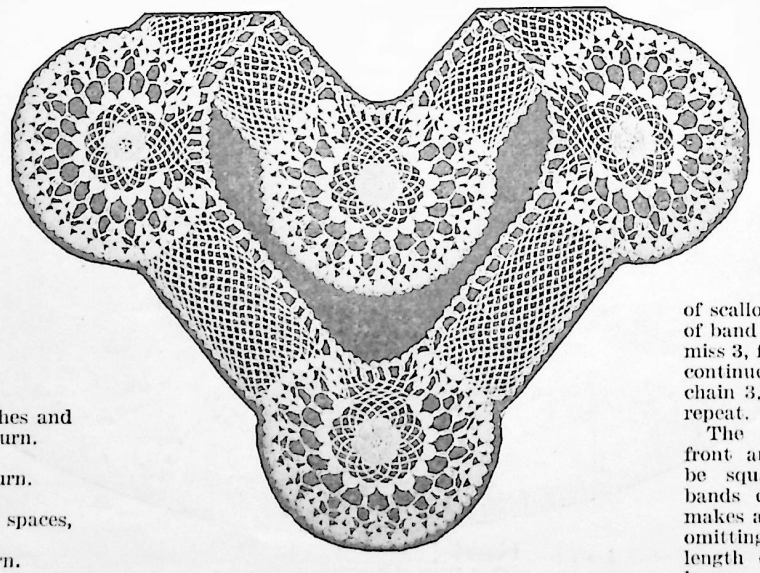
repeat from * and fasten off. Join each band of loops to side of scallop in same way.

For the beading:

1. Fasten under the loop of band preceding the scallop, chain 4, for a double treble, a double treble in same place, chain 4, 2 double trebles in middle of group, chain 4, 2 double trebles under 5 chain following the group, at top of scallop, (chain 4, 2 double trebles in next loop) 6 times, chain 4, 2 double trebles in middle of group, chain 4, 2 double trebles under 1st loop of band, chain 4, miss 1 loop, 2 double trebles under next, chain 4, 2 double trebles under next, repeat across band to next scallop, and continue as before.
2. With the color, fasten under 4 chain, chain 3, 2 trebles in same place, fasten between 2 double trebles, chain 3, 2 trebles in same place, fasten under 4 chain; repeat around.

Make the same little pointed edge around lower edge of yoke: Fasten between 3d group of scallop and following shell, where last loop of 1st row of band was fastened, * chain 3, 2 trebles in same place, miss 3, fasten in next, repeat from * around scallop, and continue along edge of band by fastening in 1st loop, chain 3, 2 trebles in same place, fasten in next loop; repeat.

The yoke may be V-shaped, with a scallop at front and back, and on each shoulder, or it may be square, with a scallop at each corner, and the bands of loops between and over each shoulder. It makes also a very handsome border for a centerpiece, omitting the beading, if preferred; by adding to the length of bands between corners it may be made as large as desired.



A Top for Your Camisole

The difference between *white*-white clothes and *grey*-white clothes is often the difference between Fels-Naptha Soap and "just laundry soap." The Fels-Naptha *blend* of splendid soap and real naptha cleans clothes cleaner—that's the story.

The story the clothes-line tells

Real Naptha! You can tell by the smell

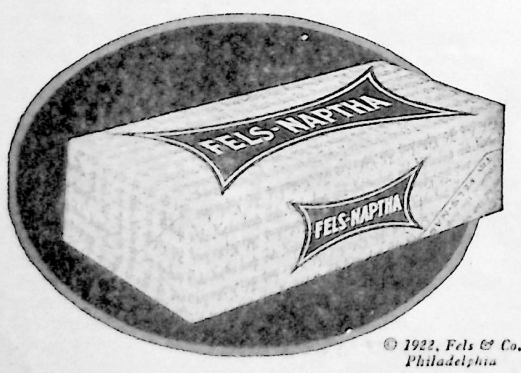
Two women. Two washes. Two soaps. Two *results!* The woman at your left *tried* to get her clothes clean. She did the best she could with the soap she had. But the clothes-line is impartial. It must tell the truth. And the truth is—*grey*-white clothes for *this* woman's labors!

Her neighbor used Fels-Naptha Soap, in this way: She wet the clothes; then rubbed Fels-Naptha on them; rolled them; let them soak for a half-hour in lukewarm water; rubbed such extra-soiled places as wristbands; rinsed them. The clothes-line shows *white*-white clothes for *this* woman! And with *less* labor.

The difference in the clothes is the difference in the soaps. One is "just laundry soap." Fels-Naptha is *more* than soap. It is *more* than soap and naptha. It is the exclusive Fels-Naptha blend of *splendid* soap and *real* naptha in a way that brings out the best in these two great cleaners—a way that has never been successfully imitated!

The real naptha in Fels-Naptha wades clean through each thread, breaking dirt's grip so the soapy water can flush it away. Having done its work, the naptha vanishes, leaving the clothes sweet and clean. Clothes are whiter because cleaner, and more *sanitary* for the same reason. Say "Fels-Naptha" to your store-man—and *mean* it! Directions for using are printed inside every wrapper.

The original and genuine naptha soap, in the red-and-green wrapper.



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FELS-NAPTHA

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four widths
Made on a Curve

A Shower of Utility Aprons for Dorothy

By ADDIE M. BODWELL

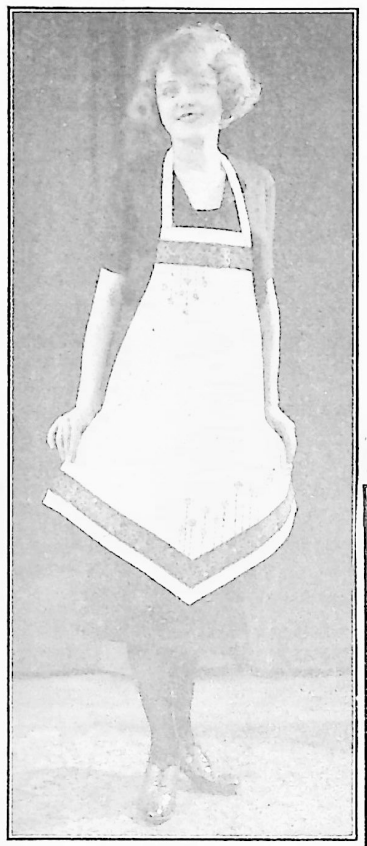
DOROTHY was going to be married. Her four very dearest friends, Maude and Marjorie, Molly and Madge, suspected this before even they were told, because Dorothy was all at once so interested in cookbooks; she didn't study the fudge-receipts either, they discovered, so they were pretty sure it meant something.

And so, one afternoon, they presented themselves at Dorothy's home, each carrying a little package. Dorothy was in the kitchen, because this was the cook's afternoon off, and every opportunity must be improved; and straight to the kitchen went Dorothy's four dearest friends.

The packages were deposited on the table beside the mixing-bowl, without a word; and when they were opened, Dorothy owned right up. First she laughed, and then she cried a little, and then she hugged the girls all around and declared they were positively the best and dearest in all the world. As for the aprons, there was never anything half so lovely, useful and altogether desirable for a little new housekeeper-to-be. She tried them all on in turn, and there were "Oh's!" and "Ah's!" to the heart's content of five girls.

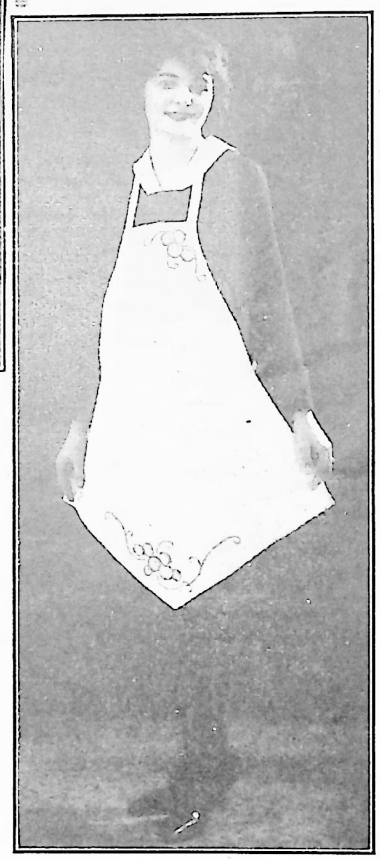
I agree with Dorothy that the aprons left nothing to be desired in the way of novelty, attractiveness and utility; and so I am passing along the ideas, that other girls may share them.

Maude's gift was of unbleached cotton, with the soft creamy tint on which colored embroidery shows up so prettily. It came to a deep point in front, and was finished with a plain, narrow hem; from the side corners it sloped to the top, where was attached the band which slipped over the head, passing around the neck, and at each side were fastened similar bands or ties—formed of the cotton, doubled—to tie in the back. Trig and trim it was, and every bit as stylish as it is possible for an apron to be; and the applique decoration was as charming as it was simple, consisting of little circles of chambray, blue and pink and lavender and yellow, worked around with self-colored embroidery-floss. This was done before the circles were cut out, with buttonhole-stitch, long and short, alternately, following the outline with the utmost precision; because careful work really means more to a simple design than a more elaborate one. When the circles are edged as directed, and cut out—a pair of manicure-scissors, with narrow, curving blades, will be found especially convenient for the cutting, great care being exercised not to cut the stitches at the edge—arrange the circles as liked and sew around each with fine stitches, using a single strand of floss or fine thread of the same color. For the motif at bottom of the apron which Maude presented, two circles each of pink, blue and lavender were used, with one of yellow; the circle at the extreme right was pink, the next, slightly larger, blue, the next yellow, which overlapped a small lavender circle below, the next, above, lavender, then pink, and next, overlapping this, blue. At the corner of the bib the large circle was of lavender, with yellow and blue above, and pink below. Any arrangement that is liked may be used, however. With the same self-color floss work a group of French knots toward the top of each circle, and do the outlining of the scrolls with blue.



No. 1945 N. The Apron Marjorie Made

Marjorie's apron was of the same material and cut, but entirely different as to decoration. Set an inch above the narrow hem at the bottom was a printed band two inches wide, stitched on at the edges, and upspringing from this were stems of black, done in darning-stitch, each tipped with a circle of French knots formed of the colors used in the border—blue, orange, and yellow—making you think of "cockle-shells and silver bells, and pretty maids all in a row!" The same border, with pendant stems and circles, finished the top of a very odd and pretty apron.



No. 1946 N. Maude's Contribution to the Apron Shower

Also of the unbleached cotton, with its charming old-ivory tint, was the apron Molly made; but this was shaped at the waistline, with ties of the cotton, and a decoration entirely of embroidery at top of each deep side pocket. Blue, orange, yellow and black were the colors used, and the flowers were worked in buttonhole-stitch from the inner to outer line, the stitches sufficiently apart at the outer edge to show a touch of the creamy cotton between, while placed close along the inside line. Orange was used for the upper of the five flowers on the left pocket, then blue, yellow and orange; the single flower below was also of blue. On the other pocket the upper flower was of blue, followed by orange and yellow. A different arrangement may be made, or other colors chosen; but those suggested are pleasing in effect. French knots of black filled the center of each flower and the stems, in outline-stitch, and leaflets of loop-stitch, were also of black.

The pockets, turned to the front from each side, leaving the sides perfectly straight, extended the entire length of the apron save for the sloping top—the very things, so all the fair maids agreed, to hold all sorts of little stray articles which needed to be carried from one room to another, or from downstairs to upstairs--genuine step-savers, indeed. And of course, this was the very nicest sewing-apron to be imagined. Big pockets are handy for many and many things, we all know.

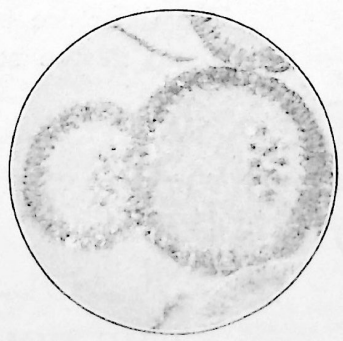
Madge's apron had pockets, too, but they were not so deep, coming only about halfway up each side gore. The apron was a bit more fanciful, too, although the embroidery was of the sort that may be almost done in a minute. Black and pink were the colors used, and the lines were first run with black in darning-stitch—a long stitch on the surface and a short one underneath. This row of stitches was then whipped or overcast with black, giving the effect of a twisted cord. French knots of pink and black filled, not too closely, the center of each flower. The narrow hem, and the top of each pocket, were first worked over in blanket-stitch — buttonhole-stitches taken one eighth to one fourth inch apart—with pink, and then "picked out" with black; pass the needle under the horizontal stitch at edge of hem, over the next perpendicular stitch, crossing the hem, back over this, crossing the preceding thread, over the horizontal stitch at edge of hem, back under it, and so on; it is a very effective finish, and quickly done—so all the girls agreed, and so say I.

No. 1945 N. Perforated stamping-pattern, 25 cents Transfer-pattern, 15 cents. Stamped on unbleached muslin with cretonne for bands, 38 cents. Floss to embroider, 20 cents

No. 1946 N. Perforated stamping-pattern, 25 cents, Transfer-pattern, 15 cents. Stamped on unbleached muslin with pink, blue, lavender and yellow chambray for applique, 38 cents. Floss to embroider, 20 cents

No. 1947 N. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white butcher-cloth, 50 cents. Floss to embroider, 15 cents

No. 1948 N. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on unbleached muslin, 25 cents. Floss to embroider, 20 cents



Detail of Applique on No. 1946 N

I MADE both the lovely scarf-end in March, 1921, and the matching centerpiece in May, and wished a piano-scarf to match both; so I made two rows of spaces across front and ends of scarf, then continued from tenth row. The scarf has been greatly admired, and it occurs to me that other needlecrafters may like to make it.—*Mrs. V. H. Titus, Maine.*

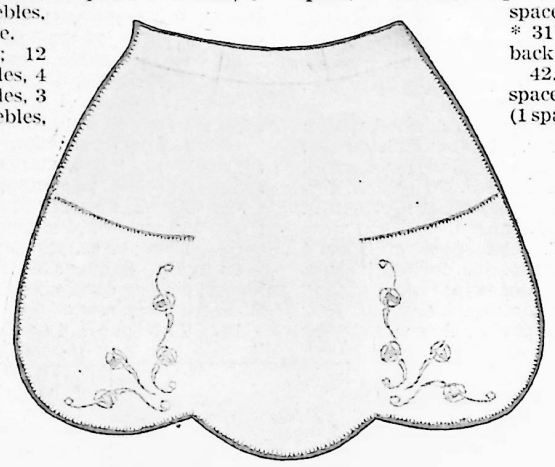
The Acorn Motif in Filet-Crochet

Continued from page 8

spaces, 7 trebles, 9 spaces, 7 trebles, 13 spaces, 16 trebles, 18 spaces, 10 trebles, 12 spaces; edge.

19. Edge; 12 spaces, 7 trebles, 2 spaces, 7 trebles, 18 spaces, 10 trebles, 11 spaces, 10 trebles, 9 spaces, 10 trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 12 spaces; edge.

20. Edge; 12 spaces, 7 trebles, 4 spaces, 4 trebles, 3 spaces, 4 trebles, 8 spaces, 7 trebles, 9 spaces, 7 trebles, 11 spaces, 10 trebles, 3 spaces, 7 trebles, 13 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 12 spaces; edge.



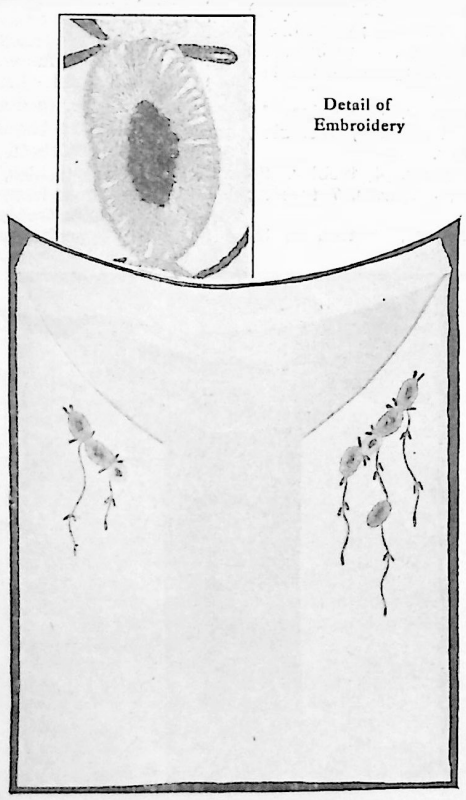
No. 1947 N. Madge's Apron Had Pockets, Too
(See description on page 12)

21. Edge; 12 spaces, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 7 spaces, 16 trebles, 3 spaces, 10 trebles, 8 spaces, 10 trebles, 9 spaces, 10 trebles, 6 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 11 spaces; edge.

22. Edge; 10 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 6 spaces, 7 trebles, 9 spaces, 7 trebles, 10 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 5 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, (2 spaces, 7 trebles) twice, 8 spaces; edge.

23. Edge; 7 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, (1 space, 4 trebles) 3 times, 5 spaces, 7 trebles, (1 space, 4 trebles) twice, 3 spaces, 10 trebles, (9 spaces, 7 trebles) twice, 6 spaces, 7 trebles, 2 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 3 spaces, 4 trebles, 9 spaces; edge.

24. Edge; 9 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (3 spaces, 7 trebles) twice, (7 spaces, 7 trebles) twice, 11 spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 5 spaces, (4 trebles, 2 spaces) twice, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 6 spaces; edge.



Detail of Embroidery

No. 1948 N. The Deep Pockets Are Just the Thing
(See description on page 12)

25. Edge; 6 spaces, 7 trebles, 4 spaces, 7 trebles, 3 spaces, 7 trebles, 5 spaces, 4 trebles, 6 spaces, 7 trebles, 5 spaces, 7 trebles, 13 spaces, 4 trebles, 7 spaces, 4 trebles, 9 spaces, 7 trebles, 6 spaces, 4 trebles, (2 spaces, 4 trebles) twice, 9 spaces; edge.

26. Edge; 10 spaces, 7 trebles, 4 spaces, 7 trebles, 3 spaces, 7 trebles, 11 spaces, 22 trebles, 15 spaces, 7 trebles, 4 spaces, 7 trebles, 7 spaces, 4 trebles, 3 spaces, 7 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces; edge.

27. Edge; 8 spaces, 13 trebles, 7 spaces, 13 trebles, 10 spaces, 16 trebles, 17 spaces, 16 trebles, 14 spaces, 13 trebles, 17 spaces; edge.

28 to 38. Edge; 95 spaces; edge.

39. Edge; 15 spaces, 13 trebles, 9 spaces, 13 trebles, * 31 spaces; work back from * to beginning of row.

40. Edge; 15 spaces, 16 trebles, 7 spaces, 16 trebles, * 31 spaces; work back.

41. Edge; 15 spaces, 13 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, * 31 spaces; work back.

42. Edge; 15 spaces, 10 trebles, (1 space, 13 trebles) twice, 1 space, 10 trebles, * 31 spaces; work back.

43. Edge; 16 spaces, 4 trebles, (1 space, 16 trebles) twice, 1 space, 4 trebles, * 15 spaces, 16 trebles, 13 spaces; work back.

44. Edge; 17 spaces, 10 trebles, (1 space, 7 trebles) twice, 1 space, 10 trebles, * 13 spaces, 7 trebles, 4 spaces, 7 trebles, 14 spaces; work back.

45. Edge; 17 spaces, 19 trebles, 1 space, 19 trebles, * 13 spaces, 7 trebles, 6 spaces, 7 trebles, 12 spaces; work back.

46. Edge; 18 spaces, 16 trebles, 1 space, 16 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, * 3 spaces, 7 trebles, 2 spaces, (7 trebles, 4 spaces) twice; work back.

47. Edge; 23 spaces, 4 trebles, 12 spaces, 4 trebles, 4 spaces, * 10 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles; work back.

48. Edge; 17 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 16 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, * 3 spaces, 7 trebles, (1 space, 4 trebles) 3 times, 2 spaces, 7 trebles, 4 spaces; work back.

49. Edge; 17 spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, 19 trebles, 11 spaces, * 10 trebles, 2 spaces, (4 trebles, 2 spaces) twice, 7 trebles; work back.

50. (Two spaces, 4 trebles) twice, 18 spaces, 7 trebles, 3 spaces, 7 trebles, 1 space, 10 trebles, * 11 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 7 trebles, 12 spaces; work back.

51. Chain 3, miss 1 space, treble in treble, to narrow, then (2 spaces, 4 trebles) twice, * 17 spaces, 10 trebles, 2 spaces, 16 trebles, 1 space, 4 trebles, * 10 spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 11 spaces; work back from 2d *, at the end working a treble in corner of last space, omitting the 2 chain, to narrow.

52. Edge (like 51st to 1st *), 15 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 13 trebles, 1 space, 10 trebles, * 11 spaces, 13 trebles, 4 spaces, 7 trebles, 10 spaces; work back from 2d *, ending with edge, like 51st row reversed from 1st *.

Concluded on page 14

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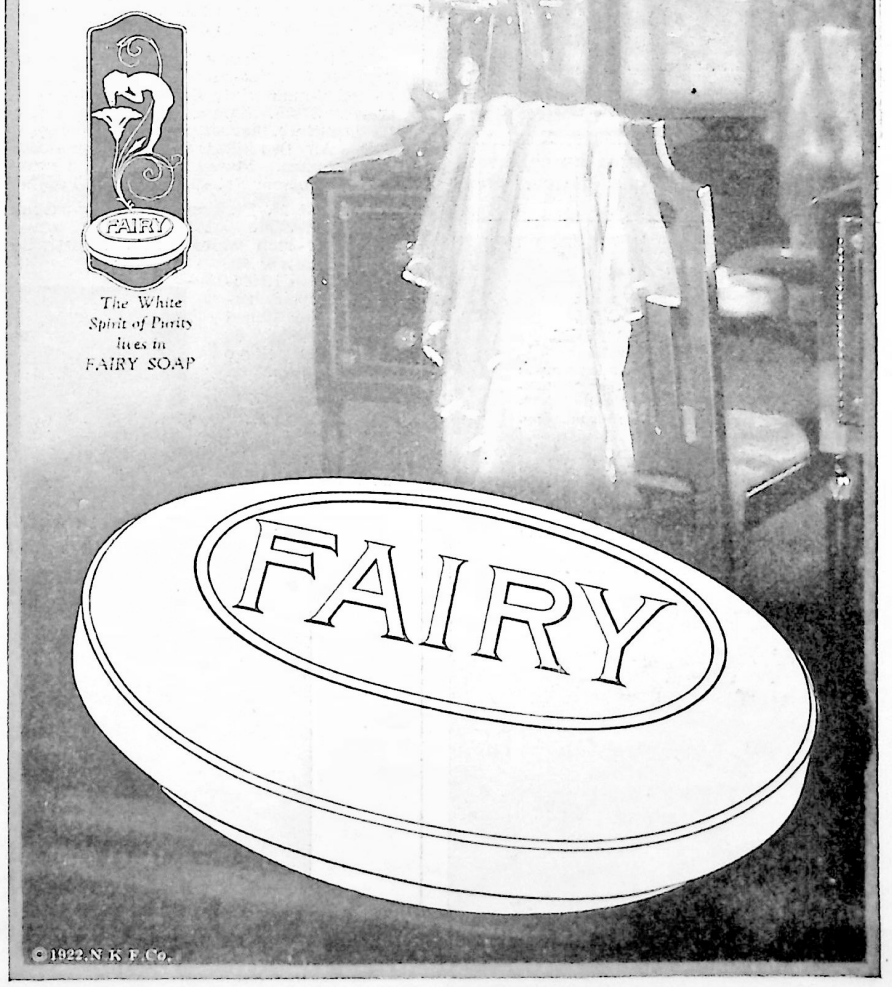

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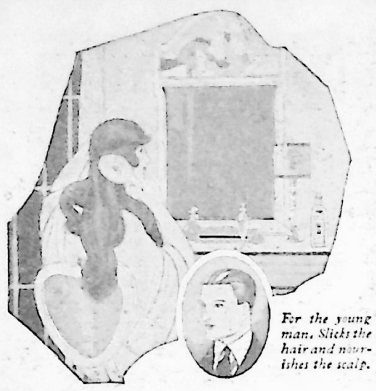

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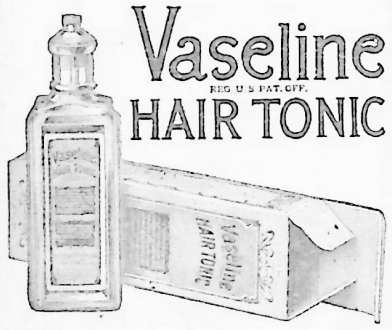

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Bedroom Embroideries, Simple and Charming

By MRS. MARTHA ADKINS

SURELY it pays to give as much time and thought to the fitting up of one's own bedroom prettily, as to any other room in the house—including the guest-chamber. It is restful to go into a cheery, delightful place which is our "very own," and it is the easiest thing in the world to possess just such a place of refuge from outside cares. Just a little time now and then, a few spare minutes spent in pleasant occupation, and we may have a bedroom-set we shall enjoy looking at and using.

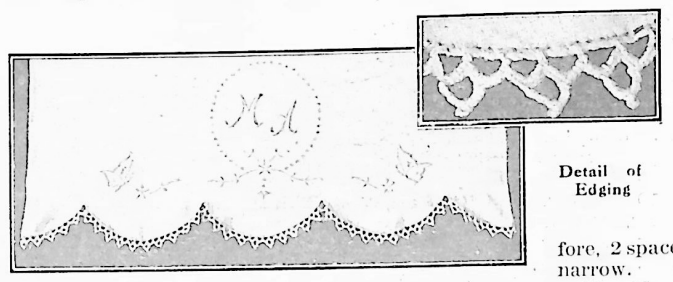
The set presented has a scarf for the dresser and for the toilet-table or chiffonier, with pillow-slips to match. These pieces may be added to at pleasure; the dresser-scarf, widened and lengthened, as required, will serve as a cover for the bolster-roll, the smaller scarf gives us an idea for the stand-cover or centerpiece, and the pillow-slip decoration may be used for a towel-end, the edge being finished with a hemstitched hem, and a straight crochet trim.

The embroidered motif is simple of design and treatment; delicate flower-and-leaf sprays are done in padded satin-stitch, so far as leaflets and petals are concerned, with an eyelet for each flower-center. The body of the poised butterfly is worked in the same stitch, as are the wing-spots, and the outlining of the lower edge of wings; the remaining outlines, with stems, are in fine outline- or cording-stitch. A method of making this stitch which is well liked by many needleworkers is as follows: Stitch the lines or stems, or run them with very fine stitches, then overcast or whip the first row of stitches with embroidery-floss, drawing up evenly. This is very quickly done, and the effect is quite like that of the true cording-stitch. The initials are also in padded satin-stitch, and are enclosed by a circle of eyelets, of uniform size; altogether, the design is a very good-looking one, and will be appreciated because of its very simplicity and the ease with which even the busy home-maker, unused to elaborate stitchery, may secure pleasing results.

The wide scallops are finished with a crocheted edging. Cut enough outside the scallop outline to allow for a small, rolled hem. Using No. 70 crochet-cotton with hook of suitable size, fasten in over the edge of hem.

1. Chain 7, miss space of 3 or 4 stitches, or about one fourth inch, a double over edge of hem; repeat around scallop; between scallops chain 6, miss space at end of first scallop and similar space at beginning of next scallop, fasten in, and repeat.

2. Fill 1st loop with 9 doubles, 5 doubles in next loop, chain 7, turn, fasten in 5th double of preceding loop, turn, 5 doubles under last chain made, chain 4, catch in top of last double made, for a picot, 4 doubles under same chain, 4 doubles in unfilled loop below; repeat, filling the 6 chain between scallops with 7 doubles.



No. 1949 N. The Matching Pillow-Slip

Detail of Edging

No. 1949 N. Perforated stamping-pattern, 25 cents. Transfer-patterns, for pair, 30 cents. Stamped on 42-inch tubing, hemstitched for crochet, $1.75, per pair. Any two initials stamped on pair, 10 cents extra. Floss to embroider, 8 cents. Crochet-cotton, No. 40, for edge, 15 cents

No. 1950 N. Perforated stamping-pattern 25 cents. Transfer-pattern, 15 cents. Stamped on 18x36-inch white linen, hemstitched for crochet, $1.25. Stamped on 18x36-inch white butcher-cloth, hemstitched for crochet, 45 cents. Any two initals stamped on material, 5 cents extra. Floss to embroider, 8 cents. Crochet-cotton, No. 40, for edge, 15 cents

No. 1951 N. Perforated stamping-pattern, 25 cents. Transfer-pattern, 20 cents. Stamped on 18x45-inch white linen, hemstitched for crochet, $1.40. Stamped on 18x45-inch white butcher-cloth, hemstitched for crochet, 50 cents. Any two initials stamped on material, 5 cents extra. Floss to embroider, 8 cents. Crochet-cotton, No. 40, for edge, 15 cents

The Acorn Motif in Filet-Crochet

Concluded from page 13

53. Edge; (continuing as in 51st row); 13 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, * 9 spaces, 10 trebles, 19 spaces; work back.

54. Edge; 11 spaces, 4 trebles, 10 spaces, 16 trebles, * 19 spaces, 4 trebles, 11 spaces; work back.

55. Edge; 9 spaces, 4 trebles, 12 spaces, 13 trebles, * 10 spaces, 10 trebles, 18 spaces; work back.

56. Edge; 7 spaces, 4 trebles, 28 spaces, * 7 trebles, 5 spaces, 7 trebles; work back.

57. Edge; 5 spaces, 4 trebles, 30 spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 28 spaces, 4 trebles, 5 spaces; edge.

58. Edge; 3 spaces, 4 trebles, 28 spaces, * 4 trebles, (1 space, 4 trebles) twice, 2 spaces, 19 trebles; work back.

59. Edge; 1 space, 4 trebles, 28 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, (2 spaces, 4 trebles) twice, 29 spaces, 4 trebles, 1 space; edge.

60. Edge; 31 spaces, 4 trebles, 3 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 29 spaces; edge.

61. Edge; 29 spaces, 7 trebles, 5 spaces, 13 trebles, 31 spaces; edge.

62. Edge; 69 spaces; edge.

63 to 70. Same as 62 row, carrying the edge along each side, and decreasing 2 spaces every row.

71. Two spaces, 4 trebles, 2 spaces, * 160 trebles; work back.

72. Chain 3, miss 1 space, treble in treble, 2 spaces, 4 trebles, * 55 spaces, * 4 trebles, 2 spaces, miss 1 space, treble in next treble, turn.

73. Like 72d to 1st *; 53 spaces; like 72d from 2d *.

74. Narrow, as before, 2 spaces, 160 trebles, 2 spaces, narrow.

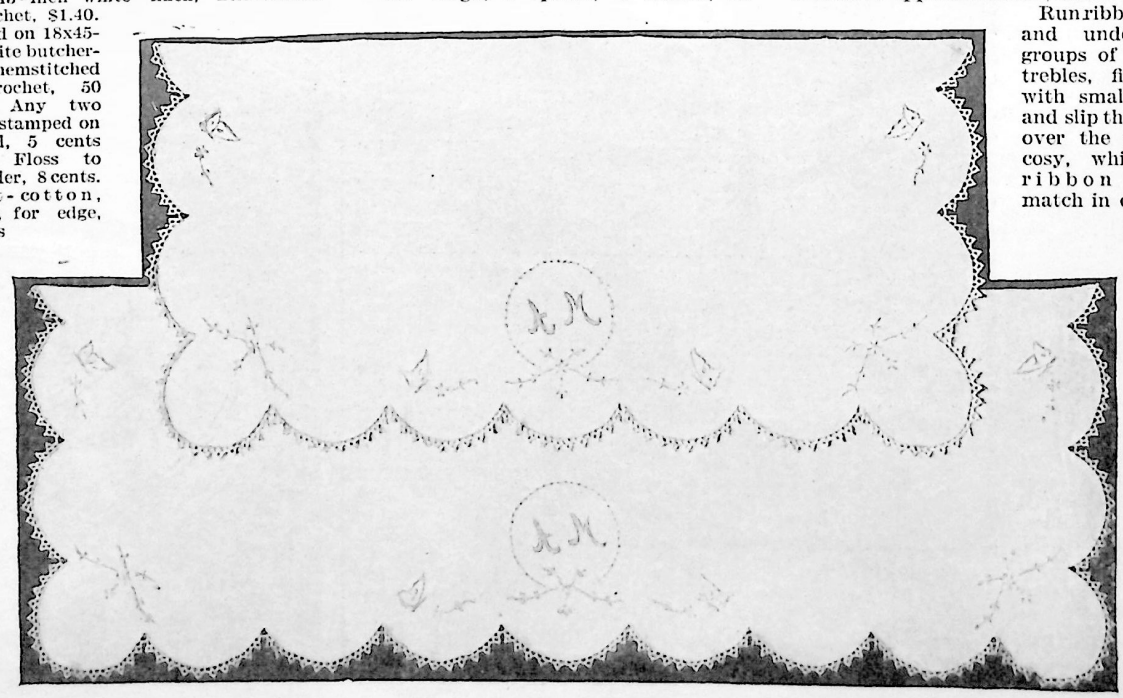
75. Narrow, 55 spaces, narrow. Fasten off.

Make the other half of the tea-cosy in the same way. Place the two pieces evenly together, so that each space comes against the corresponding space of the other half, fasten in at the lower edge or corner of right-hand side, and work the edge as follows, taking 2 spaces together throughout:

1. Two triple trebles in 1st space (chain 5 for 1st), * chain 5, miss 1 space, 2 triple trebles in next, repeat from * along the straight side, making 25 groups in all, then along the narrowed or diagonal edge work a group under each 3 chain (or treble corresponding to 3 chain), making again 25 groups, then along the top work as at first, missing 1 space between groups, 27 groups in all; work down the narrowed edge as on other side, and down the straight side as at first; fasten off, and fasten in again between the 2 triple trebles first made.

2. Chain 6, (a double treble in same place, chain 2) 3 times, a double treble in same place, * chain 3, fasten between next 2 triple trebles, chain 3, 5 double trebles—2 chain between each—between next 2 triple trebles; repeat from * around to opposite corner; fasten off.

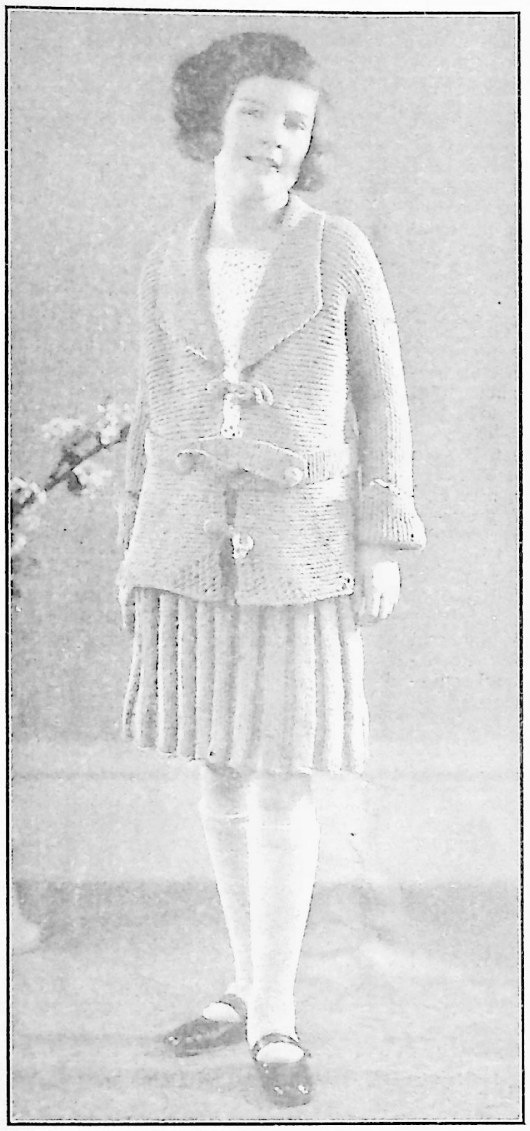
Run ribbon over and under the groups of double trebles, finishing with small bows, and slip the cover over the padded cosy, which the ribbon may match in color.



No. 1950 N. Scarfs for the Dresser and Chiffonier or Commode No. 1951 N

The Marjorie Two-Piece Suit

By MILDRED MAYNE



The Marjorie Two-Piece Suit

MATERIALS required are twenty ounces of knitting-yarn and No. 5 needles; rose was used for the model suit, but any preferred color may be chosen.

Cast on 72 stitches for back of sweater, and knit back plain.

1. Slip 1, (narrow, over) 8 times, knit 38, (over, narrow) 8 times, knit 1.

2. Knit plain, remembering that a neater edge is given by slipping 1st stitch.

3. Like 1st row, knitting directions enclosed in parentheses one less time, with 4 more plain stitches between.

Repeat last 2 rows six times; in the 15th row there will be one hole, at each end of needle, with 64 stitches between.

Now knit plain until you have 108 rows or 54 ridges, (2 rows making a ridge), and the work measures seventeen inches from beginning, without stretching, or more if a longer sweater is desired.

Cast on 10 stitches at each end of needle three times, for sleeves, then cast on 15 stitches, making 45 stitches for each sleeve, or 162 in all. On these knit 18 ridges, or until the work measures twenty inches from the bottom.

Knit 72 stitches, and take off on a large safety-pin, or other convenient stitch-holding device, bind off 18 for back of neck, knit 72. Knit 2 ridges, then widen 1 stitch at the neck-end of needle every other ridge until you have added 9 stitches; bind off 15 stitches at end of needle, for sleeve, and 10 stitches in same way, three times, still continuing to increase at the neck, as directed. Do this until you have added 15 stitches in all, making 42 stitches for front. Knit 54 ridges from the underarm, to correspond with the back.

In next row, slip 1, narrow, over, knit 36, over, narrow, knit 1; knit back plain; then in next row slip 1, (narrow, over) twice, knit 32, (over, narrow) twice, knit 1. Continue in this way, repeating directions enclosed in parentheses one more time each row, and knitting 4 less stitches between, until you have 8 holes each side; then knit back plain and bind off loosely.

For the cuffs: Cast on 8 stitches and knit 7 ridges; add 1 stitch at same end of needle every ridge for 10 ridges, making 18 stitches for width of cuff at the point, then decrease in the same way until you have again 8 stitches and on these knit 7 ridges; bind off.

For collar: Cast on 6 stitches; knit back plain. Cast on 2 stitches at end of next row, knit back plain, and continue until you have added 14 stitches, making 20 stitches in all. On this number knit for 84 ridges, or until the collar is of sufficient length, then bind off 2 stitches every ridge until 6 stitches remain.

Sew up the sleeves and underarm seams, leaving the points or corners of fagot-stitch at the bottom open; sew up cuffs and sew them in place so that the point of each comes on top of the sleeve. Sew the collar on evenly.

For the belt: Cast on 10 stitches and knit 4 rows; in next row, slip 1, knit 2, bind off 4, knit 3; next row, slip 1, knit 2, cast on 4, knit 3. This makes the buttonhole. Continue knitting back and forth until the work measures forty inches, or is of required length, make the buttonhole as in 5th and 6th rows, knit 4 rows and bind off. Fasten a crocheted button six inches from each end of belt, and slip the buttonhole at each side over the button at the other side. Sew a button just below where the collar is joined and just above the open-work at corner of front; crochet a chain, using the yarn double, about eight inches long, and form into three loops; make two of these "frogs," sewing them in corresponding positions on opposite front, so that the sweater may be closed by slipping a loop over the button.

For the underarm straps, cast on 5 stitches and knit back and forth for 10 ridges; bind off. Sew in place at the waistline and slip the belt through.

To make the buttons: Chain 3, 8 doubles in 1st stitch of chain, join; 2 doubles in each double, taking both veins of stitch, join; a double in each double; miss every 3d double, slip in the mold, and fasten off, leaving an end of yarn to sew to the garment. If preferred, the molds may be covered with little squares of knitting, closely drawn over the mold and fastened underneath.

For the skirt: Cast on 264 stitches. Knit 6, purl 6; repeat until the work measures twenty inches, or the skirt is of required length, and bind off loosely. Sew up, leaving a six-inch placket, and sew the upper edge to a piece of belting of suitable length, drawing in the ribs evenly to fit the belt.

The suit is a very simple and pretty one, and many variations are possible. It may also be easily enlarged to any required size.

Gertrude Olmstead, Universal Film Star

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There is almost no end of variety to the many ways a touch of simple handwork may beautify and lift the plainest type of garment out of the commonplace.

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This instruction sheet will give complete description and an actual photograph with directions for making medallions, which can be applied to different garments; also crocheted insertion and lace that can be used on pillows, spreads, etc.

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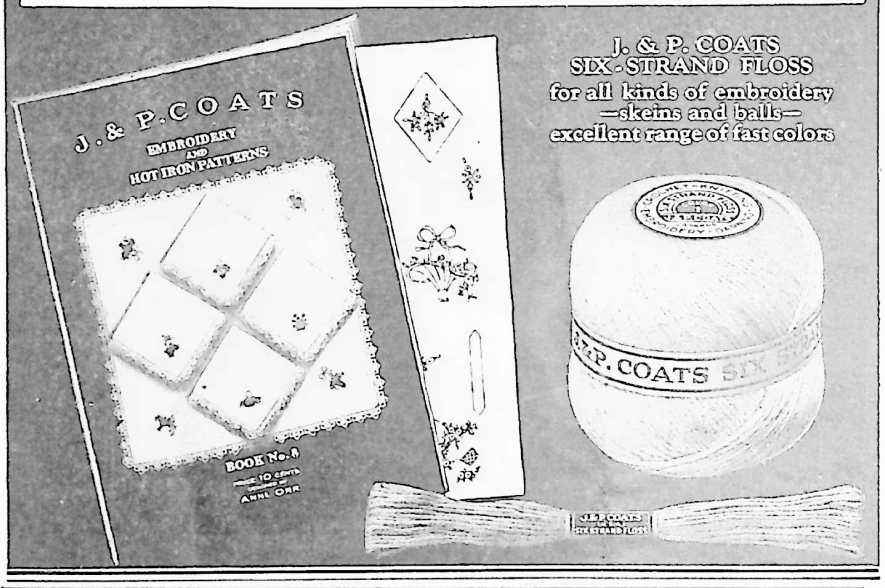

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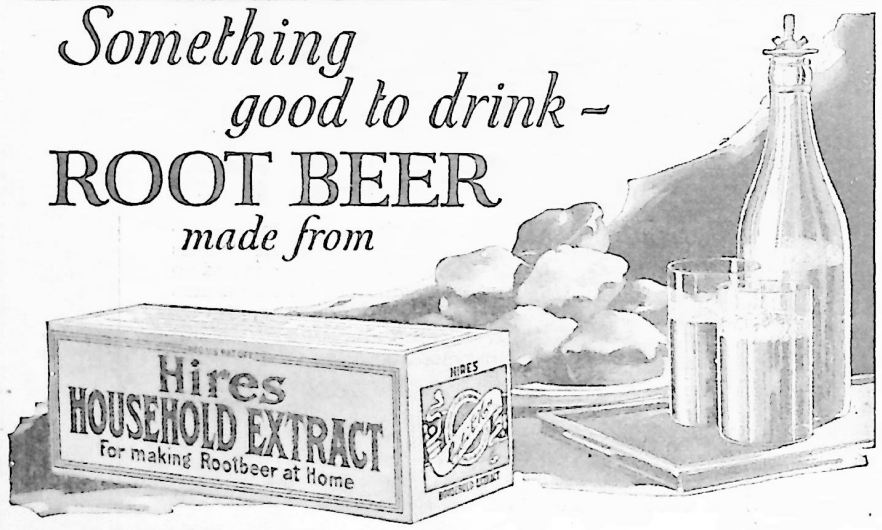

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If your dealer cannot supply you, send 25 cents and we will send, postpaid package direct. Or send $2.80 for carton of one dozen.

THE CHARLES E. HIRES COMPANY
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Ask for Hires at the fountain, or carbonated in bottles, or buy it ready to drink from your dealer

Negligee for the Maytime Bride

By ALICIA ARNOLD

TRULY, it does make you think of apple - blossoms, this alluring set of dainty feminine toggery, so delicately pink it is, and so exquisite the coloring of the simple stitchery which goes to the decoration. Why, you can almost smell the fragrance of the pink-and-white bloom! The heart of any girl or woman who "just loves" pretty garments for intimate wear—as not one among us doesn't even though we disclaim our appreciation because feeling that we may not possess them—is sure to beat a bit faster at sight of these. The material is soft and clinging, in itself decorative; and the stitches are so very simple that there is no reason why any woman who possesses the slightest skill in the use of embroidery-needle and crochet-hook should not provide for herself, or for one who is dear to her, this charming cap and jacket—or coat, if you please. Loop-stitch, French knots, and the merest touch of satin-stitch at center of each flower, with outline-stitch for the stems of leaf-sprays—that is all there is to it. The work can be done in the shortest possible time—and is sure to be named recreation, rather than work, there is such a fascination about it.

The very palest shades of blue and pink are used throughout. For the circle of petals both colors are employed—pink for the loop-stitches of the first and third flower of the group of three, and blue for those of the second. To make the loop-stitch bring the needle up through on the line, at base of petal, put it down again almost in the same place, and bring it out at tip of petal, inside the loop of thread which lies on the surface, draw up carefully, and put the needle down just outside the loop, forming a tiny stitch to hold it in place. Again bring it up on the line in preparation for the next petal, and repeat. Using the other color, bring the needle up at base of petal and put it down at the tip, inside the loop, making a single stitch; repeat around, making this stitch in the middle of each petal. Where the loop-stitch is of pink, use blue for the single stitch, and pink for the single stitch in blue petals. At center of the pink-petaled flower, work a little oval form in padded satin-stitch, surrounding this with French knots—all of blue; and use pink for the center of each flower having the fringe of blue petals. Pink is used, too, for outlining the stems; and blue for the single slanting stitches, arranged in pairs on each side of the stem, representing the leaflets of the graceful sprays. Can you imagine how little real work it is, and how fascinating to see the design fairly grow under one's fingers?

The motif is used on the fetching turned-up front of the cap, and the half-inch double-faced ribbon—blue and pink—which ties under milady's chin, passes back of the turnover and is held in place at each side by a little group of roses made of the crepe de Chine, or batiste, of which the cap is fashioned. To make the roses, fold a bias piece and roll this to look as natural as possible, having the roses, three in number, of different sizes. Around the back of cap, from one side of front to the other, a double shirring is run with pink floss or silk.

The negligee is formed of a fifty-eight-inch length of forty - inch material, doubled across, and cut from the middle of one end half the length for the front opening, and three inches along the fold, each side, for the neck, the front turning back to this depth to form revers. Sixteen inches from the lower edge, at each underarm, the sides are caught with a knot of ribbon, leaving the upper part for sleeves, and a knot of the same ribbon closes the front. The coat may, of course, be made of any length desired, but the dimensions given are good.

The crocheted edging is also of the very simplest description, done with No. 20 mercerized crochet-thread, pale pink, or crochet-silk. If possible one will like to have the edge of the garment machine - hemstitched; then a treble can be worked in each of ten little spaces, chain four, and again ten trebles, repeating this around. If the hemstitching cannot be done, finish the edge of coat and cap with a narrow rolled hem, and work the trim on a chain of requisite length, whipping to edge of hem with fine silk.

No. 1952 N. Cap. Perforated stamping-pattern, 20 cents Transfer-pattern, 10 cents. Stamped on flesh batiste, 15 cents. Floss to embroider, 10 cents. Crochet - cotton light pink, No. 20, for edge, 15 cents

No. 1953 N. Negligee. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on flesh batiste, $1.10. Floss to embroider, 20 cents. Crochet-cotton, light pink, No. 20, for edge, 30 cents

Cap No. 1952 N. Negligee No. 1953 N.

I SHALL greatly appreciate directions for a baby's knitted outfit, consisting of a little jacket, cap and bootees, with illustrations. Please state kind and weight of wool.—*Mrs. A. C. Kampe, Texas.*

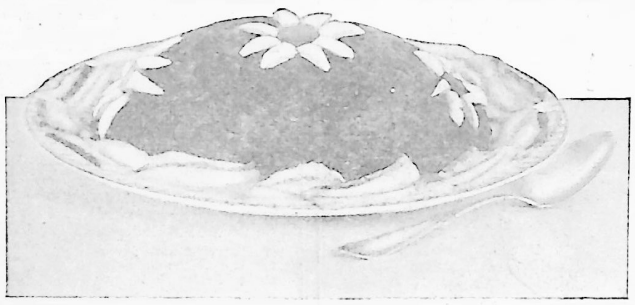
WILL someone give directions for making hammocks of cord, in knotted work? Also for making hair - nets, in netting? Please give explicit directions.—*Mrs. L. M., Washington.*

The Spring Menu

By MRS. SARAH MOORE

IT is no new idea that vegetables and fruits should form a much larger part of the spring menu than is the general practise in most homes.

Of all early vegetables spinach is the most valuable. It is one of the first in the garden or market and one of the cheapest. Spinach furnishes little bodily energy, it is true, but it is so exceptionally rich in iron and in vitamines that it is especially recommended for children, and invalids as well as persons in normal health. While it is very easy to cook, most housewives do not serve it as often as they should. It is such a nuisance to prepare because it takes so much washing to free it from sand and grit. Now I find it easier and quicker to wash spinach in two pans than by the usual method of rinsing it in one. Cut off the roots, break the leaves apart and drop them into a big pan of water, rinse well and lift into a second pan of water. Do not pour off the first water over the spinach, or the dirt that has just been washed off will sift back over the leaves again. Continue washing first in one pan and then in another until there is not a trace of sand on the bottom of the pan. The number of times this will have to be done depends entirely on the original condition of the spinach.



SPINACH A LA MARGUERITE WITH BACON—Boiled Spinach Decorated with Hard-Boiled Eggs in Marguerite Shape and Served with Slices of Bacon

Simple Dinner Menus for Spring

1
Cream of Onion Soup
Meat and Vegetable Pot-Pie
New Potatoes Spinach
Rhubarb Tapioca

2
Pea Soup
Spinach and Poached Eggs
or
Spinach a la Marguerite with Bacon
Macaroni and Cheese
Rhubarb Pudding

3
Tomato Soup
Lamb Pot-Pie Fried Potatoes
Radishes Dandelion Greens
Rhubarb Mince Pie

4
Potato Soup
Cheese Omelet Dandelion Stew
Strawberry Pie

5
Steamed Cod with Egg Sauce
Boiled Potatoes Italian Spinach
Baked Milk Toast with Strawberries

6
Stuffed Small Fish
Creamed Potatoes Radishes
Spinach with Egg Garnish
Strawberry Sponge

7
Broiled Hamburg Steak
New Potatoes and Green Peas
Dandelion Salad
Strawberry Baskets

Spinach Cooked Without Water Fresh young spinach when washed will hold enough water to cook it in. Put the spinach in a tightly covered saucepan and cook for ten minutes. Press down and turn the spinach over several times during the process. Then turn the spinach into a chopping-bowl and chop rather fine. Return to saucepan and add for every half peck of spinach two heaping tablespoonfuls of butter and a teaspoonful of salt and half a tablespoonful of vinegar also if desired. Then simmer for five minutes longer and serve. Spinach cooked in this way retains all its useful vegetable-salts and the flavor will be much better than when boiled in water. But when spinach is old and somewhat tough it needs to be cooked longer and so must have water put with it to keep from burning.

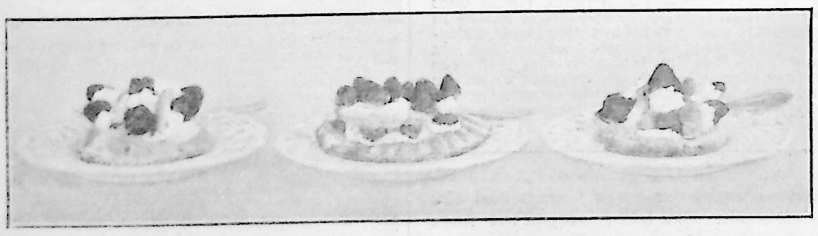
Spinach a la Marguerite Cook spinach in its own juice, chop, season, and pile in a mound in the center of a platter Decorate with hard-boiled eggs with the white cut in strips and arranged around the yolk like petals of a daisy. Fry slices of bacon very crisp, and arrange around the edges of the platter.

Stuffed Small Fish Clean and remove backbone from six small fish (porgies, butterfish, scup, trout, pickerel, etc., can be served in this way). Stuff them with bread-crumbs seasoned with salt, pepper, thyme, sage and chopped onion, moisten dressing with melted butter. Tie each fish or skewer with a steel skewer to hold it together. Cover with bits of butter and roast in the oven. Serve on platter decorated with parsley.

Spinach with Poached Eggs Dandelion- or beet-greens can also be served in this way. Boil and chop as usual, season with salt, pepper and vinegar and reheat, press into a dish and then invert this over a hot platter. Poach four or five eggs and place on top of spinach. The dish is used for a mold to give shape to the spinach.

Italian Spinach Take enough cold boiled and well chopped spinach to fill a baking-dish. This is a delicious receipt for using cold spinach left from the day before. Season the spinach well with salt and pepper and a very little lemon-juice or vinegar. Place in the baking-dish and pour over

Concluded on page 19



STRAWBERRY BASKETS—These Are Little Cup-Cakes or Small Sponge-Cakes Spilt in Two with the Lower Portion Cut in Two Pieces and Standing Upright. Strawberries and Whipped Cream Are Placed on the Cake. The Center Shows an Individual Cake Split Like a Regulation Short-Cake with Strawberries between and on Top

The Royal Baking Service

from The Royal Educational Department

EDITOR'S NOTE—Did you know that the entire staff of the Royal Educational Department is continually busy making home cooking easier and more attractive for you? Whether you are an expert or an inexperienced cook and housekeeper you will undoubtedly find some little hint or 'short cut' suggested on these pages of interest and help to you. Write today if your questions are not answered here.

More Cake Questions!

OF the hundreds of queries on every phase of baking received in this department daily, the majority emphasize "cake troubles". Space does not permit our answering all questions on these pages, so only a few of the commonest difficulties follow:

***Question:* How can I cream shortening easily and quickly?**

Answer: When getting ready to make a cake and before measuring materials, pour a little boiling water into the mixing bowl. Let stand until ready to begin cake, then rinse and dry out bowl before measuring the butter or other shortening. This will soften it without melting it too much.

***Question:* Can sour milk be used with baking powder with good results?**

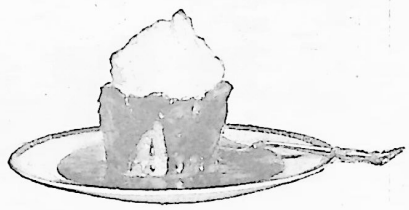
Answer: Yes, if just sufficient soda is used to neutralize the acid of the sour milk and then the usual amount of baking powder added for leavening purposes; for example, a recipe calling for one cup of milk, two teaspoons baking powder, use one cup sour milk, one-third teaspoon soda, and two teaspoons Royal Baking Powder, sifting the soda and baking powder in with the flour as usual. Buttermilk can also be used in same manner as sour milk.

Now that the warm weather is approaching, many women, and especially those in the country, will undoubtedly have sour milk on hand. Do not hesitate to make cakes and other baking powder foods because you have only sour milk, for when properly used it will give you excellent results. Many sour milk recipes are unsatisfactory because too much soda or a poor grade of baking powder has been used. One-third of a teaspoon of soda to a cup of thick sour milk, plus the standard amount of Royal Baking Powder for the flour called for, will give you as good results as if sweet milk were used. While the question of sour milk is taken up here in connection with cakes, it applies equally well to biscuits, muffins, and other breads.

***Question:* My cakes rise beautifully and after removal from the oven fall in the center. Can you tell me the trouble?**

Answer: You have probably used too much sugar and shortening in proportion to the flour and baking powder, or else you have taken the cake from the oven before thoroughly baked. Use level measurements for all materials and follow carefully recipes on these pages.

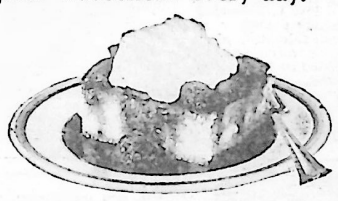
Try One of these for Dinner Today!



Luncheon Cakes
With Chocolate Sauce
(Recipe below)

Have you ever stopped to think of the great food value in cake—good home-made cake—the kind you make yourself with good, pure, wholesome materials? Perhaps you have been accustomed to regard cake merely as a dainty addition to serve with fruit or ice cream, but in reality it is a dessert in itself and a valuable, important article of food deserving of a prominent place in the diet.

Light, feathery cake is so easy to make, and with a sauce or whipped cream makes such delicious and tempting desserts. When you have tried the recipes on this page and others that the Royal Educational Department will send you for the asking, you will want to serve one in your household every day.



Butter Cake with Strawberry Sauce
(Recipe below)

These delectable desserts take a very short time to prepare, and are delicious with or without whipped cream.

Send today for additional recipes "Cakes for Delicious Desserts", and the New Royal Cook Book—they're free. Address—

ROYAL EDUCATIONAL DEPARTMENT
Royal Baking Powder Company, 136E William Street, New York

This is the sixth of the Royal Baking Service

Cut these out and put in your cook book.

Luncheon Cakes
With Chocolate Sauce

½ cup shortening
1 cup sugar
1 egg
½ teaspoon vanilla extract
¾ cup milk
1¾ cups flour
4 teaspoons Royal Baking Powder
1 teaspoon cinnamon

Cream shortening; add sugar gradually, beating well; add egg yolk, vanilla and half the milk; then half the flour sifted with the baking powder and cinnamon; add remainder of milk and flour and fold in beaten egg white. Bake in greased small tins in moderate oven about 20 minutes. Serve hot with following sauce, topped with whipped cream:—

1 ounce unsweetened chocolate
2 tablespoons butter
½ cup boiling water
½ cup sugar
½ teaspoon vanilla extract

Melt chocolate in top of double boiler. Add butter, and when mixed pour boiling water on slowly, stirring constantly; then, add sugar. Bring to boiling point and boil 5 minutes without stirring; add vanilla and few grains salt. Serve hot.

Butter Cake with Strawberry Sauce

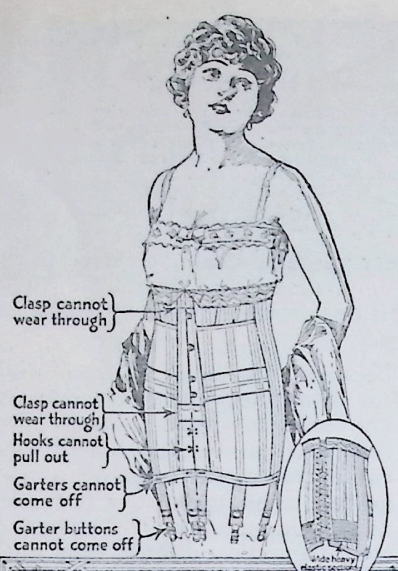
⅓ cup shortening
1 cup sugar
1 egg
1 cup milk
1¾ cups flour
¼ teaspoon salt
4 teaspoons Royal Baking Powder
1 teaspoon vanilla extract

Cream shortening; add sugar gradually, beating well; add beaten egg, one-half the milk, and mix well; add one-half the flour, which has been sifted with salt and baking powder; add remainder of milk then remainder of flour and flavoring; beat after each addition. Bake in greased shallow pan in hot oven about 20 minutes. Cut into squares and serve hot with strawberry sauce, with or without whipped cream, as desired.

Strawberry Sauce

2 cups strawberries
⅔ cup granulated sugar

Pick over strawberries; put in dish; cover with sugar and allow to stand for about half an hour. Remove half the berries to serve whole and crush the remainder, mixing well with sugar. Add whole berries and serve.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Garters cannot come off
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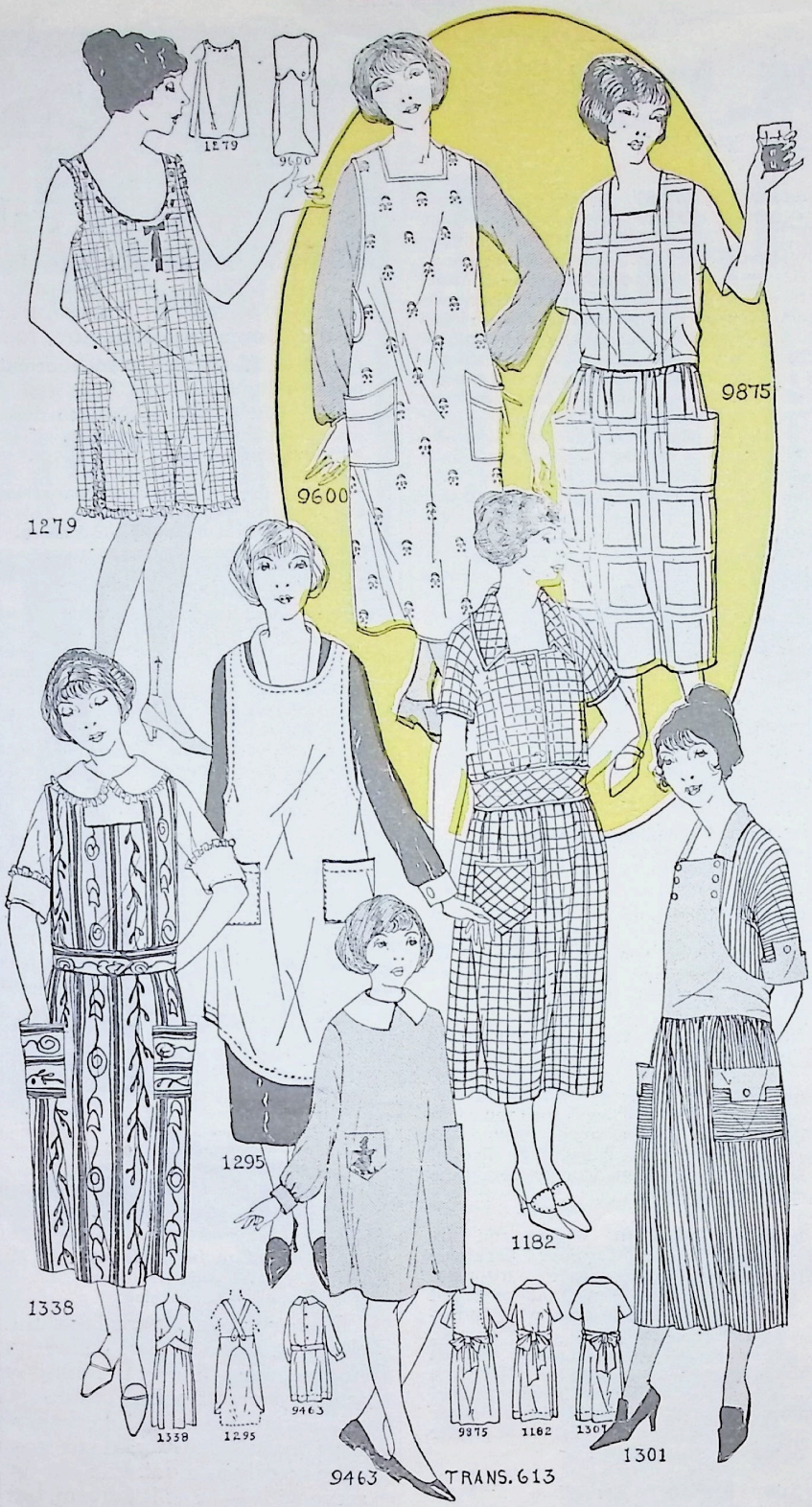

Ladies' and Misses' Combination

THE ladies' and misses' combination-pattern, No. 1279, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust-measure. To make the combination in the 36-inch size will require 2 yards of 36-inch material, with 2 yards of ribbon.

Ladies' Apron

THE ladies' apron-pattern, No. 9600, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require 2 yards of 36-inch material, with ¼ yard of 36-inch contrasting goods.

Ladies' House-Dress

THE house-dress-pattern, No. 9875, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the house-dress in the 36-inch size will require 3 yards of 36-inch material, with 1⅛ yards of 25-inch contrasting goods.

Ladies' Apron

THE ladies' apron-pattern, No. 1338, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require 3¼ yards of 36-inch material.

Ladies' Apron

THE ladies' apron-pattern, No. 1295, is cut in sizes for 36, 40, 44 and 48 inches bust-measure. To make the apron in the 36-inch size will require 2 yards of 36-inch material.

Girls' Sacque-Apron

THE girls' sacque apron-pattern, No. 9463, is cut in sizes for from 1 to 14 years. To make the apron in the 8-year size will require 2 yards of 36-inch material, with ¼ yard of 14-inch contrasting goods. Transfer-pattern, No. 613, in blue only, 15 cents extra.

Ladies' Apron

THE ladies' apron-pattern, No. 1182, is cut in sizes for 36, 40, 44 and 48 inches bust-measure. To make the apron in the 36-inch size will require 4¼ yards of 36-inch material, with 9¼ yards of binding.

Ladies' House-Dress

THE ladies' house-dress-pattern, No. 1301, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the house-dress in the 36-inch size will require 3 yards of 32-inch material, with 1¼ yards of 36-inch contrasting goods.

I HAVE some asbestos mats, round ones five and six and three-fourths inches in diameter, and oval ones five and three-fourths by nine and three-fourths, and six and one-half by ten and three-fourths inches, for which I am anxious to secure some crocheted covers of any new and pretty design. Will some contributor kindly send these.—*C. B. B., Wisconsin.*

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of twelve cents each. In ordering, give number of pattern and size wanted. Limited space prevents the showing of all styles. We will send you our large Fashion Quarterly, containing over three hundred styles, dressmaking-lessons, etc., for twelve cents when ordered without a pattern, or ten cents when ordered with a pattern.

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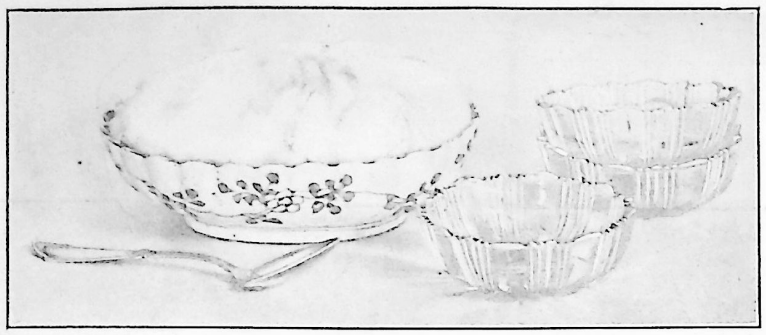


RHUBARB PUDDING—Baked Rhubarb Pudding Covered with Meringue

The Spring Menu

Concluded from page 17

it a sauce made from one cupful of milk, one tablespoonful of flour, one tablespoonful of butter and three tablespoonfuls of grated cheese, a pinch of salt and a dash of pepper. Cover the top with buttered crumbs and place in the oven until the top is brown.

Shad-Roe and Cucumber Salad Salt well one quart of boiling water, add two tablespoonfuls of vinegar, drop a good-sized shad-roe in this and simmer slowly from twenty minutes to half an hour, then drain and let cool. When the fish is cold cut in small squares or thick slices, pour a little French dressing over this. When ready to serve, peel and slice a cucumber that has been kept on ice or in a cold place until crisp. Arrange this on lettuce-leaves and pile the shad-roe in the center of the dish and pour over it a little mayonnaise-dressing. This salad is also very good without the mayonnaise. Canned salmon or tuna-fish can also be used for this salad.

French Dressing There are different ways of making this, but one of the simplest and best is to take two tablespoonfuls of salad-oil, stir in one scant tablespoonful of vinegar, more or less according to strength, add a saltspoonful of salt and a good dash of pepper (if red pepper is used be careful not to get in too much). If this rule is too sour for you, use less vinegar. Lemon-juice can be substituted for the vinegar, if preferred.

Strawberry Baskets This is a very simple yet exceedingly pretty way of serving strawberries and cream. The idea is a good one for strawberry-festivals, etc. Make some cup-cakes from your favorite receipt. When cold cut them in two crosswise and place the top piece bottom up on a dish and cut the lower section straight down in two portions. Whip and sweeten the desired quantity of cream. Place the small cut pieces of cake on top of the larger piece and fill between and around them with strawberries, partially covered with whipped cream.

Strawberry Sponge One box of strawberries washed carefully, half a cupful of sugar sprinkled over them and then the berries mashed and rubbed through a sieve. Soak two tablespoonfuls of gelatine, in half a cupful of water until dissolved, boil half a cupful of sugar and one cupful of water to a syrup, add to gelatine, and cool. Add juice of half a lemon, berry-pulp and the white of three eggs beaten very stiff, beat all together until it begins to thicken, pour into a mold or a glass dish and set in the refrigerator until hard. Serve with whipped or plain cream.

Rhubarb Pudding This is best made of the red-skinned rhubarb that comes earliest in the spring. Wash but do not peel this rhubarb unless it is big and coarse, cut it into half-inch pieces — there should be enough to fill two cups. Take the same quantity of stale bread cut into dice, and sprinkle a layer of this in the bottom of a baking-dish and sprinkle little bits of butter over it, over this place a layer of the rhubarb and sprinkle lavishly with sugar and grate a little nutmeg on it, then another layer of bread and bits of butter or substitute, and so on until the dish is filled to the top, having the top layer bread. Separate two eggs, beat yolks, add one half cupful of sugar and two cupfuls of milk and pour over pudding. Bake slowly one hour. When the pudding is done, beat the white of eggs, add two tablespoonfuls of sugar and brown in the oven.

Strawberry Pie Make a rich pie-crust and line a pie-plate with it and bake in a quick oven. When done fill with strawberries that have been cut in halves and well sugared. Beat the white of two eggs very stiff, add two tablespoonfuls of sugar, spread over the pie and brown in the oven. This pie is delicious served either hot or cold. If preferred, the strawberries can be baked between two crusts in the usual way and the pie served with cream.

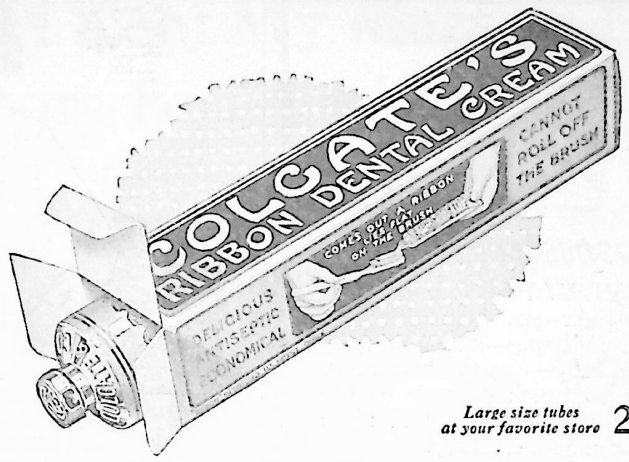
Rhubarb Mince Pie Take enough rhubarb to make two cupfuls when finely chopped, mix with this three large soda-crackers rolled fine, half a teaspoonful of salt and one cupful of sugar and one tablespoonful of butter. This is enough for three small pies. When each pie-dish is filled add a tablespoonful of water before putting on the crust.

Mint Potatoes A sprig of fresh mint put in the kettle while boiling new potatoes gives them a very refreshing flavor.

Strawberry Tapioca Soak two-thirds of a cupful of pearl tapioca overnight in enough water to cover, or use minute tapioca that needs no soaking. Put in a double boiler and add half a teaspoonful of salt and two and one-quarter cupfuls of boiling water and cook until the water is all absorbed. Then add two cupfuls of strawberries or other fruit (fresh or canned) and cook until the tapioca is transparent and the fruit soft. Serve with cream or milk or strawberry-sauce.

Strawberry-Sauce This sauce can be used for all sorts of puddings, boiled rice, etc. Put three tablespoonfuls of butter in a hot bowl and work until creamy, add slowly, while stirring, one cupful of confectioner's sugar. Take two-thirds of a cupful of strawberries and add to the sugar and butter one at a time, beating until all are well blended. If the strawberries are added too fast the sauce will look curdled. Serve on a glass dish.

Baked Milk Toast with Strawberries Cut slices of bread medium thick, trim off the crusts, toast it light-brown on both sides and then butter it. Lay the slices in an oven-glass dish or baking-dish in which it is to be served, sprinkling each slice with a little powdered sugar. Pour over this as much milk as the dish will hold. Cover and bake in the oven for twenty minutes. Have ready two or three cupfuls of strawberries (according to the size of the dish of toast), mash them slightly and sweeten with sugar. When the toast comes from the oven, put the strawberries between the slices. Decorate the top with whole strawberries and serve at once. Try this and see how good it is. If you can use thin cream instead of milk, the dish will be all the better.



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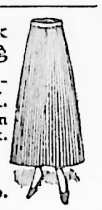

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THE girls' dress-pattern, No. 1322, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2¼ yards of 36-inch material.

Girls' Dress

THE girls' dress-pattern, No. 1321, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, with ½ yard of 32-inch contrasting goods.

Children's Dress

THE children's dress-pattern, No. 9902, is cut in sizes for from 2 to 8 years. To make the dress in the 4-year size will require 2½ yards of 36-inch material, with 7¼ yards of ruffling.

Girls' Dress

THE girls' dress-pattern, No. 1341, is cut in sizes for from 2 to 6 years. To make the dress in the 4-year size will require 1½ yards of 36-inch material, with ½ yard of 32-inch contrasting goods.

Children's Dress with Bloomers

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"THE other day I attended the wedding of two young friends of mine—a sweet, winsome girl of 18 and a boy (he was hardly more) of 20.

"They were very happy—one could see that in their laughing, eager faces.

"Yet as they went away, amid the usual shower of rice and confetti, I wondered how long it would last.

"At the end of five years—what then? Would they still be the same eager sweethearts? Or would they have settled down into the rut which is the grave of so many gay young dreams?

"Frankly—I didn't know.

"For somehow, my thoughts went back to the day—just seven years before—when Jack and I said good-bye amid the same shower of rice and confetti and started out on our Great Adventure.

"We were gloriously happy, too, but our married life came so near being a tragedy that I am going to tell about it here in the hope that my experience may be of some help to other women just like myself.

"I can pass rather hurriedly over the first six months. It was like a wonderful dream—just one happy day after another. Jack—my husband—wasn't earning a large salary, but he had saved a few hundred dollars before our marriage—we were young—we rather imagined the future would take care of itself.

"But futures don't do that any more. And inevitably—a few months later—came our first quarrel. It started, as most quarrels do, over money.

"You've come back, Mary," he said slowly. "You've come back—the Mary of the sweetheart days. You've never looked so wonderful as you do tonight."

"MY trousseau had been fairly complete, but it was beginning to show signs of wear. But what was I to do? I couldn't sew. I didn't have any money of my own. And I couldn't save anything out of the house allowance. So one night I asked Jack for $40 to buy a new dress.

"'Forty dollars!' he exclaimed. 'Forty dollars for one dress! You know I can't afford that. Can't you make one of your old ones do another season?'

"'I—I saw a lovely dress down at Morton's today, and I'd like to get it,' I said, the tears springing to my eyes. 'But if you say we can't afford it, why, we can't, that's all.'

"Then Jack said something about my being extravagant and I said something about the smallness of his salary, and by the time we were through we were both feeling miserable and tired of it all. But I didn't get the dress.

"So that season and the next and the next I tried to make my old things do, or purchased some cheap, ill-fitting dress at the store. But it was a mistake—an almost tragic mistake.

"As I look back now, I can see that I was so busy with the baby and the housework that I wasn't giving as much thought to my clothes and myself as I did when I was single. And I don't care what the poets say—no man is going to continue to love a woman with the same old fervor of the sweetheart days unless she keeps herself attractive.

"It took me nearly two years to find it out. Two long years and there were a good many nights when I cried myself to sleep worrying about it. Not that there was any other woman or anything like that, for there wasn't. But I could feel that Jack and I were getting farther and farther apart—that sometimes, when friends came, he was more than half ashamed of me. And that hurt worst of all.

"Then one day I read of a woman just like myself who had learned at home, through the Woman's Institute, to make pretty, becoming clothes.

"Of course, I had heard of the Woman's Institute before—every woman has, I guess—but somehow I had never thought of it as meaning anything to me.

"But this time I saw with startling clearness that here might be the solution of my own clothes problem—that if I could really learn dressmaking and millinery at home it would be easy to get the pretty things I had been needing so badly. For the cost would be small if I had to pay only for materials.

"SO I sat right down and wrote the Woman's Institute for full particulars. And just three days later the postman brought me a letter and a delightful book explaining the courses in detail and giving the experiences of scores of successful students.

"And when I read that the Institute has 140,000 students, I knew that if all these other girls and women could learn dressmaking and millinery at home that I could learn, too. So I enrolled.

"I thought there might be some tedious preliminaries or long weeks of practice work. But there weren't. I started right in making actual garments.

"Jack knew I was working on the lessons. But I didn't say anything to him about my rapid progress.

"The big surprise came the evening he brought some business men home for dinner. Other times I might have dreaded such an occasion. But not now. It was the opportunity for which I had been waiting. You should have seen Jack's face when I came into the room in my new dress. And the pride in his voice as he introduced me to the men! I wouldn't exchange that moment for a thousand dollars.

"And that night, after our guests had gone, Jack came over and put his hands on my shoulders. 'You've come back, Mary,' he said slowly. 'You've come back—the Mary of the sweetheart days. You've never looked so wonderful as you do tonight.'

"Soon the neighbors began noticing my clothes and asking who made them. And when I told them I was making them myself, they just couldn't believe it.

"Then a happy thought came to me. If I could make such pretty, becoming dresses for myself at such great savings, why not make them for other people, too, and thus add something to the family income? It certainly seemed like a good idea, so I determined to try, anyway.

"And do you know, it seemed as if every woman I knew wanted me to make her dresses.

"In the last six months I have earned more than $300 in my spare time, in addition to making all my own clothes and those for the baby.

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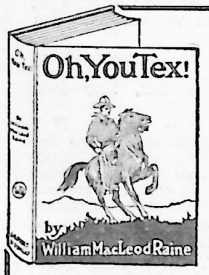

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Dangerous Days	Mary Roberts Rinehart
Amazing Interlude, The	" " "
"K"	" " "
North of Fifty-Three	B. W. Sinclair
Nan of Music Mountain	Frank Spearman
Hundredth Chance, The	Ethel M. Dell
Greatheart	" " "
Lamp in the Desert, The	" " "
Top of the World, The	" " "
Polly and the Princess	Emma C. Dowd
Polly of the Hospital Staff	" " "
Polly of Lady Gay Cottage	" " "
Border Legion, The	Zane Gray
Desert Gold	" "
Desert of Wheat, The	" "
Light of Western Stars, The	" "
Lone Star Ranger, The	" "
U. P. Trail, The	" "
Wildfire	" "
Rainbow Trail, The	" "
Man of the Forest, The	" "
Riders of the Purple Sage	" "
Theodore Roosevelt	Wm. Roscoe Thayer
Ramblin' Kid, The	E. W. Bowman

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NEEDLECRAFT
Augusta, Maine

Requests

I WISH to see some insets, three or four inches square, in crochet, for curtains, luncheon-cloths, etc., also several simple but pretty edgings and insertions, one to two inches wide, and an edge for a sofa-pillow that can be worked in two colors, that is, the main part in one color and the edge in another.—*Mrs. C. E. Brown, Louisiana.*

WILL not some contributor send a cap for a little girl of one year, with a band in crochet over front of head, a crocheted piece, round or square, at the back, and a strip of cloth, gathered full, to stand up. Am sure some mother will know just what I wish and be able to send a pretty pattern.—*Mrs. R. A. L., District of Columbia.*

I AM making the lace with turned corner in December, 1921, for a luncheon-cloth. Will not Mrs. Vestal, or some other contributor, give us a corner to match, for the napkins? It should not be very large, about thirty spaces, and triangular in shape. Am sure others would like it, also.—*Mrs. Spencer, Oregon.*

I AM anxious to obtain a new and pretty pattern of crocheted lace, about four inches deep, to be used on a round centerpiece—sewed on, not worked into the linen. I have tried several, but cannot get one to lie flat when put around the cloth. This favor will be greatly appreciated.—*Mrs. J. H., Canada.*

I AM making a table-cover of four large napkins, using the rose insertion and lace in August, 1921, by Mrs. Everett, and wish to see a turned corner in the lace. Will not this contributor, or someone who can, send it?—*Mrs. G. W. Lent, New York.*

I AM greatly interested in the emblem-pillows, which I find nowhere else. Will not some ingenious contributor send a pillow in filet-crochet, having the emblem of Daughters of America? This is affiliated with the J. O. A. M.—*Mrs. L. B. Briggs, New York.*

I HAVE a dear friend, eighty-two years young her last birthday, who wishes to crochet a pair of suspenders. She used to know how, but has forgotten the stitch; it is an old one, and was sometimes called the "gallus-stitch."—*Mrs. W. P., California.*

MAY I ask for a pretty trim, either crocheted or tatted, for sheet and pillowcases to match? Also bedspread and bolster-cover in an attractive but simple pattern.—*Mrs. J. F. Keistler, Illinois.*

I HAVE an order for a crocheted corset-cover-yoke, with sleeves, in strawberry-pattern, but am unable to find one which fills the requirements. Cannot some Needlecraft contributor help me? —*Mrs. Janet McDougall, Canada.*

I DESIRE directions for knitting a fringe with one thread, also for knitting socks for a boy of four years; I have only those for infants' bootees.—*Alice L. Sheet, Canada.*

I SHOULD like to see some simple laces and edgings, in crochet, for trimming curtains, underclothing, pillowcases, and different articles.—*Miss M. A., Oregon.*

WILL not some contributor send a border to match the crocheted bedspread published in March, 1919?—*Miss M. H., Nebraska.*

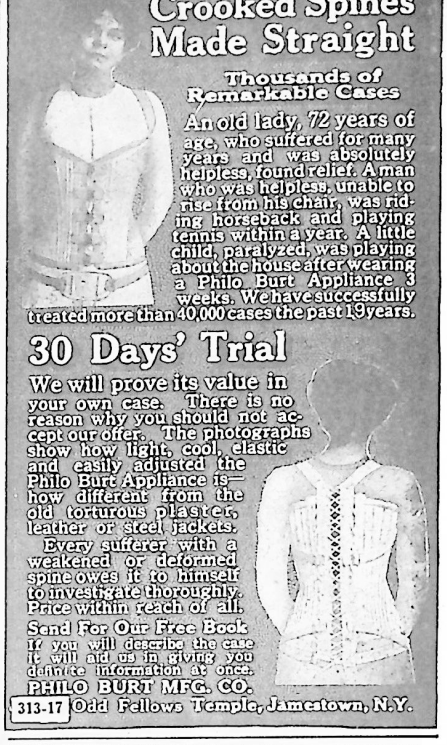
I SHALL be greatly obliged if contributors will send some new patterns in knitted and crocheted neckties. —*Anna Korta, Pennsylvania.*

I WISH directions for a child's sweater, eight-year size, and one of thirty-eight inches bust-measure, both knitted. —*Miss A. Hatzke, Michigan.*

I AM desirous of obtaining an emblem pillow-cover of the Maccabee lodge. *Etta M. Plankenhorn, New York.*

I WISH directions for a hood, in popcorn-stitch, for a little girl of five years.—*Mrs. H. F., Michigan.*

I SHOULD like a butterfly jacket or nightingale for a wee baby.—*Oma Voris, Colorado.*



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Complete, it stands 15 inches high. The base is 4 inches in diameter, and 11 inches high, equipped with socket and 4½ feet of cord. The shade, 5 inches deep and 8 inches across bottom, comes in popular-colored silk, prettily trimmed with gold braid, and will fit over any electric bulb. Do not neglect to state color of shade preferred.

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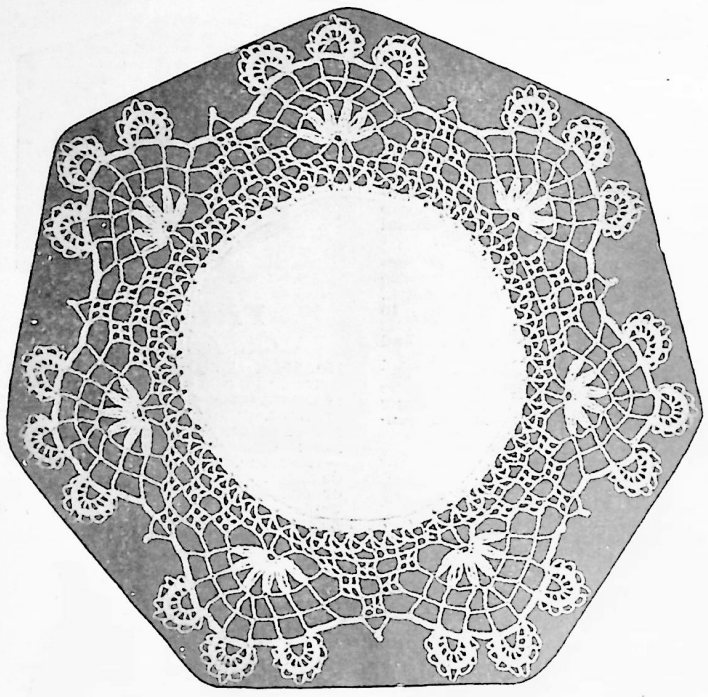
NEEDLECRAFT
Augusta, Maine

Luncheon- or Breakfast-Set with Trim of Cluny Crochet

Continued from page 9

ten-inch or service-plate doily, make a chain of 280 stitches, join.



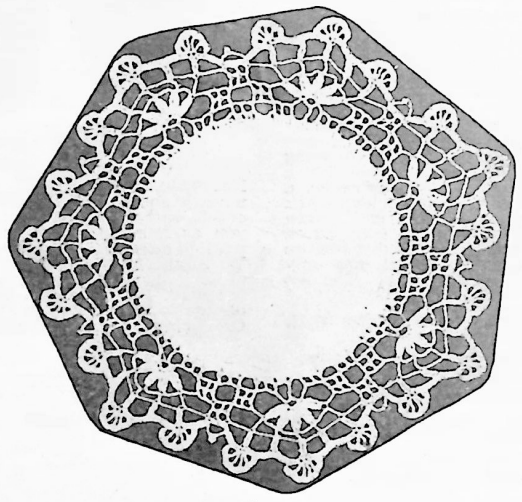
Doily for Service-Plate

1. Chain 8, miss 4, 1 double; repeat.

2. Chain 4 for a double treble, * chain 3, a double in loop, chain 3, a double treble in double; repeat around, joining last 3 chain to top of 4 chain.

3. Chain 5, * treble in next double, chain 2, treble in double treble, making 2 spaces, then chain 5, treble in next double treble, making a bar; repeat until you have four groups of 2 spaces, each, with 3 bars between; then chain 6, a triple treble in next double, chain 6, take out hook, insert in the 2d stitch of chain preceding the triple treble, pick up the dropped stitch and draw through, put 6 doubles into the loop of 6 chain, chain 4, treble in next double treble, make the group of 2 spaces, and continue around, joining last 4 chain to corner of 1st space.

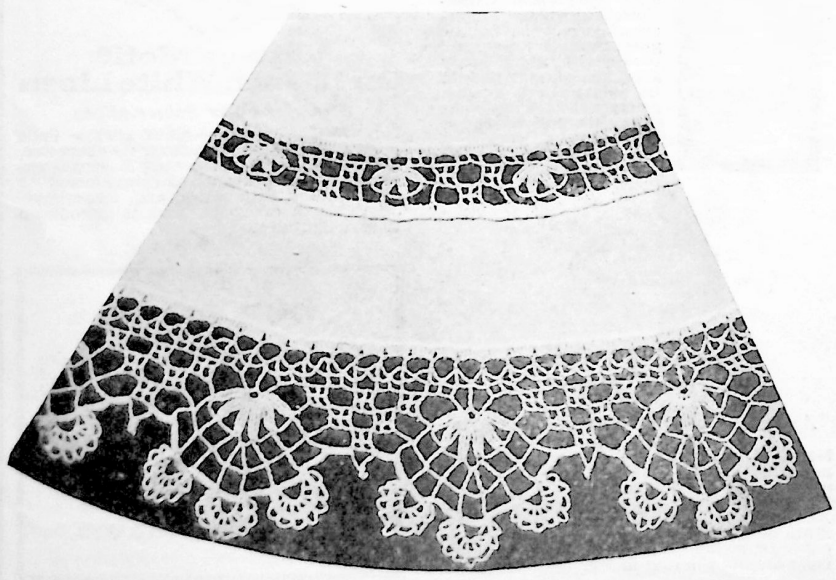
4. Slip-stitch over the 2 spaces, chain 8, and make a block like the 1st block in 2d row of border used for the three-in-one set, (chain 5, miss 2 spaces, a block over bar, following directions given for the centerpiece border) twice, making three blocks in all, with 2 bars between, chain 5, 3 quintuple trebles (over 5 times) in 1st of 6 doubles, keeping last loop of each on needle and working all off together, make a tight chain to close the cluster, or petal, (chain 5, a petal in next double) 5 times, chain 4, miss 2 spaces, double treble in treble, make a block over lacet as before, and repeat, joining last 4 chain to corner of 1st block.



Doily for Bread-and-Butter Plate

5. Slip-stitch over the block, chain 8, beginning another block, continue as before, making 2 blocks with a bar between,

Continued on page 24



Section of Centerpiece

A Delightful Test

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This offers you a ten-day test which will be a revelation to you. It will show you the way to whiter, cleaner, safer teeth.

Millions of people of some forty races now employ this method. Leading dentists everywhere advise it. You should learn how much it means to you and yours.

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Your teeth are clouded more or less by film. The fresh film is viscous—you can feel it with your tongue. It clings to teeth, enters crevices and stays.

Old methods of brushing leave much of that film intact. The film absorbs stains, so the teeth look discolored. Film is the basis of tartar.

How it ruins teeth

That film holds food substance which ferments and forms acids. It holds the acids in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So most tooth troubles are now traced to that film, and they are almost universal.

Now we combat it

Dental science, after long research, has found two film combatants. Many careful tests have proved their efficiency. Leading dentists everywhere urge their daily use.

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It multiplies the alkalinity of the saliva. That is Nature's neutralizer for acids which cause decay.

Send the coupon for a 10-Day Tube and watch these effects for a while. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

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Continued from page 23

chain 5, (a triple treble in tip of petal) 3 times, chain 5, a triple treble in next loop, chain 5, a triple treble in same loop, (chain 5, a triple treble in tip of next petal) 3 times, chain 5, miss 2 spaces, a double treble in treble, and repeat, joining last 5 chain to corner of 1st block.

6. Slip-stitch over the block, * make a block as before over the bar, chain 5, triple treble in triple treble, (chain 7, triple treble in next triple treble) 7 times, chain 5, miss 2 spaces, double treble in treble, and repeat, joining last 5 chain to corner of block.

7. Chain 9, miss 1 of chain, 4 doubles in next 4 stitches, chain 4, miss 2 spaces of same block, double in treble, 5 doubles under 5 chain, 1 in triple treble (always), 7 doubles under each of next 2 loops of chain, chain 10, turn, take out hook, insert in 6th double, counting back, pick up dropped stitch and draw through, turn, chain 3, treble in loop of 10 chain, (chain 2, treble in same loop) 6 times, chain 3, slip-stitch in last double made, turn, 3 doubles in each space around scallop, fasten with a slip-stitch in next double back, or 7th, turn, (chain 6, miss 2 doubles, a double in next) 8 times, a double in same loop of foundation, double in triple treble, and repeat, putting the little scallops over 2d, 4th and 6th loops of 7 chain, chain 5, join to corner of block, and repeat the row.

8. On the inner edge, to draw in the beading, work 4 trebles in each loop all around.

The border for centerpiece is made exactly as described for the doily. Decide on the size desired for the finished centerpiece, allow five and one-half or six inches of the diameter for the border, cut a circle of paper the size of the finished linen, and proceed as directed for the border of the oval doily of the three-in-one set, making first a long chain and winding it up on the ball, then beginning with the 1st stitch of long chain, and using another ball, work the 1st row with loops of 9 chain, taken into the 6th stitch of chain. Keep adding to your long chain, as required, until the work is long enough to lie very loosely around the paper pattern, then join the chain, allowing 8 loops to each repeat of the pattern. This method, as suggested, saves the trouble of counting so many stitches. The rows now follow as for the border of the ten-inch doily, 6 trebles being worked in each loop of the 8th or inner row.

For the insertion: Make a long, unfinished chain as described, and begin with the 1st stitch and second ball.

1. Chain 3 for a treble, 2 spaces, then * (1 bar, 2 spaces) twice, chain 6, fasten in top of last treble with a slip-stitch, turn, 4 doubles in ring, chain 1, miss 5, treble in next, repeat the row, join when you have a sufficient length, and fasten off the long chain.

2. Slip-stitch over 2 spaces, make a block, as before, 1 bar, miss 2 spaces, a block over next bar, chain 3, 3 triple trebles in 1st of 4 doubles, keeping last stitch of each on needle and working off together, with a tight chain to close the petal, (chain 5, petal in next double) 3 times, chain 3, miss 2 spaces, a double treble in treble, and proceed with the block as before; repeat, joining last 3 chain to corner of 1st block.

3. Slip-stitch over block, make 1st block as before, over the bar, chain 6, a double treble in last stitch of 2d block of last row, chain 6, a treble in tip of 2d petal, chain 6, treble in tip of 3d petal, chain 6, double treble in corner of 1st block of last row, chain 6, block over the bar, and repeat, joining last 6 chain to corner of block.

4. Two trebles in each space and treble in each treble, with 6 trebles under each 6 chain.

5. On the inner edge make 5 trebles in each bar, 2 in each space, and treble in each treble except that between the 2 spaces.

For the six-inch or bread-and-butter plate doily: Chain 224 stitches, join.

1. Chain 3 for treble, then * 2 spaces, (1 bar, 2 spaces) twice, chain 5, miss 3, a double treble in next, chain 7, turn,

Concluded on page 26

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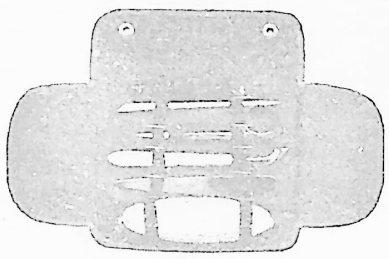

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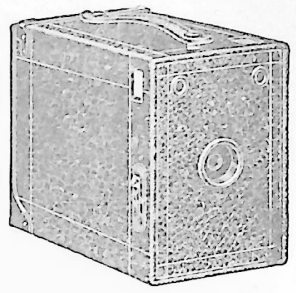

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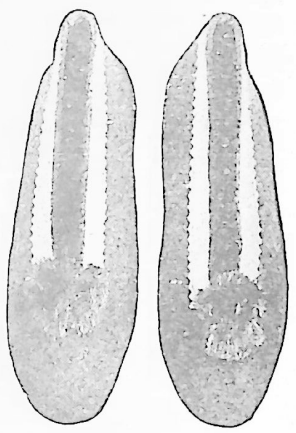

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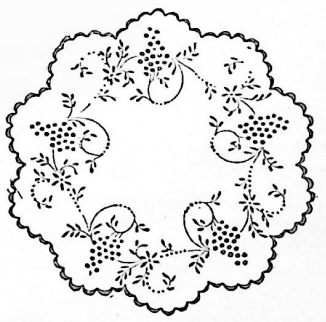

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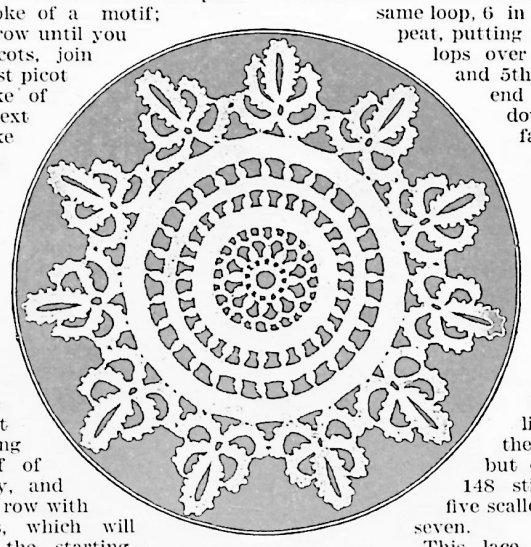
A Handsome Table-Set in Andalusian Crochet

Concluded from page 5

ends closely, or make a tight buttonhole-stitch.

To fill the space between each two medallions, make a ring by winding thread around a slate-pencil or orange-wood-stick, make a smaller ring than for center of doily, then continue to 4th row, of doily.

Join 1st picot of 4th row to 1st picot of upper spoke of a motif; continue 4th row until you have 9 free picots, join next picot to 1st picot of upper spoke of free motif of next medallion, make 2 free picots, join next to 1st picot of upper spoke of motif above (the motif of which the loop is joined by middle picot to preceding doily), 3 free picots, join next to corresponding picot of motif of preceding doily, and finish the 4th row with 2 free picots, which will bring you to the starting-point. These joinings may also be made with needle and thread.



The Service-Doily (For see directions see page 5)

Join the border to the centerpiece evenly. It is an excellent plan to lay the center face down on a smooth surface, whereon may be traced a perfect circle of required size. Fasten the center with small thumb-tacks; arrange the border evenly, fastening it with the thumb-tacks so it will not slip, and proceed to make the joinings. The inner motifs are joined to center by 4th and 5th picots of loop of 1st motif, and by 1st picot of upper spoke of same motif; the 2d free motif by 1st picot of upper spoke and by 3d and 4th picots of loop, while the small medallion between doilies is joined by 4th, 5th and 6th of the 9 free picots.

The service-plate doily is completed by the 28th row of the centerpiece.

joining last 6 chain to 1st double of row.

5. Chain 7, turn, miss 1st stitch from hook, a double in each of 3 stitches of chain, chain 3, a double in the last double over block, 6 doubles under 6 chain, * 1 in each of 2 double trebles, 2 in next loop, turn, chain 3, a treble in the double over nearest double treble, chain 2, a double treble in same place, chain 2, double treble in next, chain 2, treble in same, chain 3, miss 2 doubles, fasten with a slip-stitch in next, turn, 3 doubles in each space around scallop, slip-stitch in last double of foundation, 4 doubles in same loop, 6 in next, and repeat, putting the little scallops over the 1st, 3d and 5th double trebles; end with 4 doubles, join and fasten off neatly and securely.

6. Finish the inner edge with trebles, 2 in each space and 5 in each bar.

The four-inch or tumbler-doily has a border made like that of the six-inch doily, but on a chain of 148 stitches, making five scallops instead of seven.

This lace, too, may be worked either in a curve or with a straight top edge, and so is very pretty and useful for any kind of garment or piece of household-linen. Thread and needle of size suited to one's purpose should, of course, be selected. No. 50 looks very well for doilies and centerpieces, but finer thread is daintier, especially with centers of fine linen.

PERHAPS this may help some of the knitters as it has helped me. When doing a piece of knitting which has a great many stitches, stick a small cork securely on one end of each needle; this does not make the needle appreciably heavier, and keeps the stitches from slipping off. Larger corks are fine to protect your workbag from punctures; put one on each end of a pair or set of needles, then there will be no danger of dropping your stitches, or of the needles punching holes in the bag and getting lost.—*Mrs. R. B. E., Ohio.*

Luncheon- or Breakfast-Set with Trim of Cluny Crochet

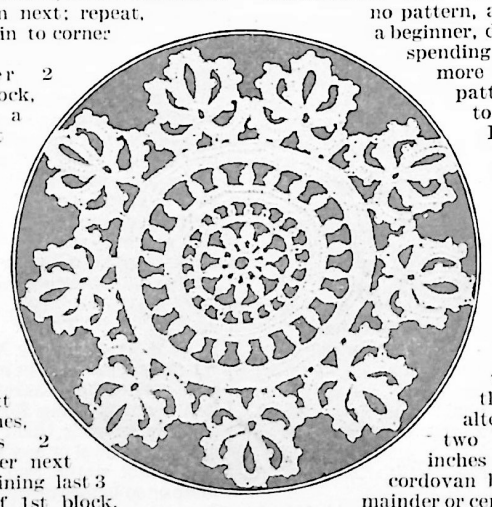
Concluded from page 24

fasten with slip-stitch in 2d stitch of chain before the double treble, turn, 5 doubles in ring, chain 3, miss 3 stitches of chain, a treble in next; repeat, joining last 3 chain to corner of 1st space.

2. Slip over 2 chain, make a block, as before, 1 bar, a block over next bar, chain 3, 3 triple trebles in 1st of 5 doubles, leaving last stitch of each on needle and working all off at once with a tight chain to close the petal, (chain 5, a petal in next double) 4 times, chain 3, miss 2 spaces, block over next bar; repeat, joining last 3 chain to corner of 1st block.

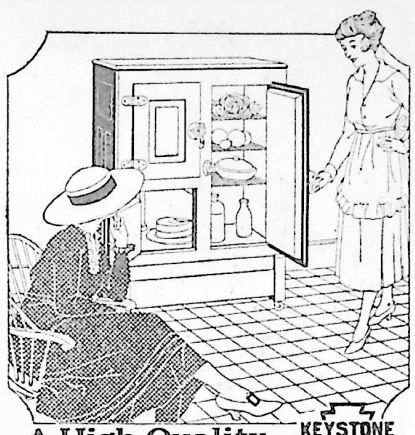
3. Slip-stitch over block, make a block as before, over bar, chain 6, a double treble in tip of petal, (chain 6, double treble in tip of next petal) 4 times, chain 6, block over bar, and repeat, joining last 6 chain to corner of bar.

4. Two doubles in each space of block, (chain 6, 2 double trebles, in double treble) 5 times, chain 6; repeat,



The Bread-and-Butter-Plate-Doily. (For directions see page 5)

I WISH to tell of a homemade rug, which I have just finished and am enthusiastic over. It is one of the new oldfashioned kind—hook-work. I had no pattern, and as I was but a beginner, did not feel like spending a dollar or more for a stamped pattern with which to experiment, so I made my own. The finished rug is twenty-seven by forty inches. Each end has a plain stripe of golden-tan two and one-half inches wide; then comes a space ten inches wide that is worked in alternate blocks, two and one-half inches of black and cordovan brown. The remainder or center is of golden-brown, save for a medallion of five blocks, a black one in the center, and a brown one standing out from each corner. The entire rug was made of stockings, the golden-brown being white ones dyed. It took me about two weeks, in odd hours, to do this; and now I am not afraid to buy a stamped rug-pattern, although I shall make more of my own designs.—*Mrs. Della M. Barto, Montana.*



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Needlecraft

Augusta, Maine

Crocheted Hat

By BARBARA REUBENS

THE artificial silk, such as is used for sweaters, is very attractive for this hat, choosing any desired color; a soft wool, such as Germantown zephyr is also good, particularly for winter wear. Use a hook that will carry the material smoothly.

Chain 5, join.

1. Two doubles in each stitch. Do not join, but continue working around and around, marking the place where the row is begun.

2. Two trebles in 1st stitch, 3 in next; repeat.

3. Two trebles in each stitch.

4. Two trebles in 1st stitch, 1 in each of next 2 stitches; repeat.

5. Two trebles in 1st stitch, 1 treble in each of 5 stitches; repeat.

6, 7, 8. Same as 5th row, with 1 more treble between widenings, each row.

9, 11, 13. A treble in each treble of preceding row.

10. Two trebles in 1st stitch, 1 treble in each of 10 stitches; repeat.

12. Two trebles in 1st stitch, 1 treble in each of 12 stitches; repeat.

13 to 26. Treble in each treble, all around. This completes the top and sides of crown. Finish off last row by making a half treble in next stitch, a double in each of 2 stitches, and a single in each of next 3.

Crocheted Hat

For the brim: 1. Chain 3, * a treble in each of 7 stitches, 2 in next; repeat around, joining to top of 3 chain.

2. A treble in each treble, all around (chain 3 for 1st treble); join.

3. Like 1st, with 9 trebles between widenings.

4, 5. Same as 2d row.

6. Same as 2d row. If a wider or more flaring brim is desired, it may be widened more rapidly, and more rows added.

7. Take a piece of milliners' wire, or any fine, stiff wire, long enough to extend around the edge of brim and have the ends lap, and work over this, making a double in each stitch of last row. The ends of the wire should be fastened closely, and the doubles worked over the lap.

8. A treble in each stitch, all around; join.

9. A double in each stitch. The last 2 rows will curl back over the wired row.

The trim of the hat may be left to the fancy of the maker or wearer. A simple ribbon band is attractive, tied with bow or rosette falling to left side of back, with ends hanging. Or, as in case of the hat described, there may be a cluster of roses crocheted of yarn, using different colors, with a knotted cord loosely surrounding the crown.

For the roses: Chain 9, join.

1. (One treble, 5 double trebles, 1 treble and 1 double in ring) 5 times.

2. Chain 7, fasten between petals of last row, letting the chain pass at back; repeat around.

3. Fill each chain with 1 double, 2 trebles, 7 double trebles, 2 trebles, 1 double.

4. Like 2d row, with chains of 9 stitches.

5. Fill each chain with 1 double, 2 trebles, 10 double trebles, 2 trebles, 1 double.

Or, begin at center of rose with a chain of 5 stitches, join.

1. Chain 6, (a treble in ring, chain 3) 4 times, join to 3d of 6 chain.

Make the 1st row of petals in the spaces, and continue as directed.

For a smaller rose make two rows of three petals each.

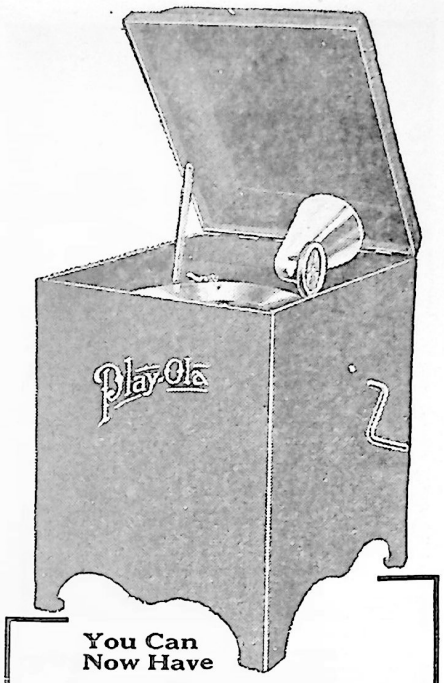
For leaves: Make a chain of 30 stitches, turn, miss 3, a treble in each stitch of chain. These leaves may be longer or shorter; let them curl prettily and catch to the hat.

Such a hat is easily made of any shape or size desired. The soft-twisted, silk-finished cotton — perle crochet-cotton — will be found very pretty for the purpose. If worked with doubles instead of trebles, enlarging the top of crown by working additional widening and plain rows, to give the desired diameter, and additional rows for side of crown and brim, following the same general directions, the hat will be firmer; but with the wired edge it keeps its shape well.

WE all know how a dainty collar-and-cuff set dresses up a house-dress, and makes one feel ready for company. I made many of these sets last summer at little expense. A yard of muslin or fine lawn will make three or four sets if carefully planned. Friends who saw mine wished to purchase, so I earned quite a bit of money in a pleasant way. Cut a pattern of each set when you get one that fits perfectly. Some of them I finished with little crocheted edges. Another very attractive finish is had by cutting the collar and cuffs large enough to allow an inch hem; turn this neatly and stitch on the sewing-machine, then with No. 40 or No. 50 crochet-cotton chain-stitch over the machine-stitching, inserting the needle in each hole made by the machine. You have no idea what a dainty finish this is until you try it. Thread of a delicate color may be used instead of white, if preferred, although white is always neat. At a little distance it bears close resemblance to the hemstitching on the collars one buys all made.—*Clara A. Peters, New York.*

AFTER searching through my files of Needlecraft for a stitch which I felt sure I could find there—and did find—I decided on the following plan, which others may like to adopt: Keep a notebook at hand and in it copy all directions for special stitches given in Needlecraft. General directions for crocheting may also find a place there. If one does not mind cutting their magazines such directions can be clipped and pasted in the notebook, but most of us file and keep our papers, and by this method much wear and tear is obviated, and time saved, since one will have at hand for quick reference directions for nearly all the crochet-stitches in use. Another book may be used for knitting, tatting, and so on.—*Susan Sweezy, Pennsylvania.*

I AM glad to offer Mrs. Flora Hart a few suggestions in regard to preparing pine-needles for basketry: If using the dry needles, being fortunate enough to be able to pick them up, simply wrap them in a towel or any heavy cloth wrung out of hot water, and let remain for an hour or so before using. Do not get them too wet, or the baskets will not keep their shape. Green needles may be dried by just breaking the ends of boughs and hanging them in the attic or an unused room where they will not dry too fast. Never dampen too many at a time. In making the baskets I use my waste raffia, two or three strands as a sort of filler; the needles cover this, and the raffia gives greater strength.—*Mrs. J. Levenhagen, Oregon.*



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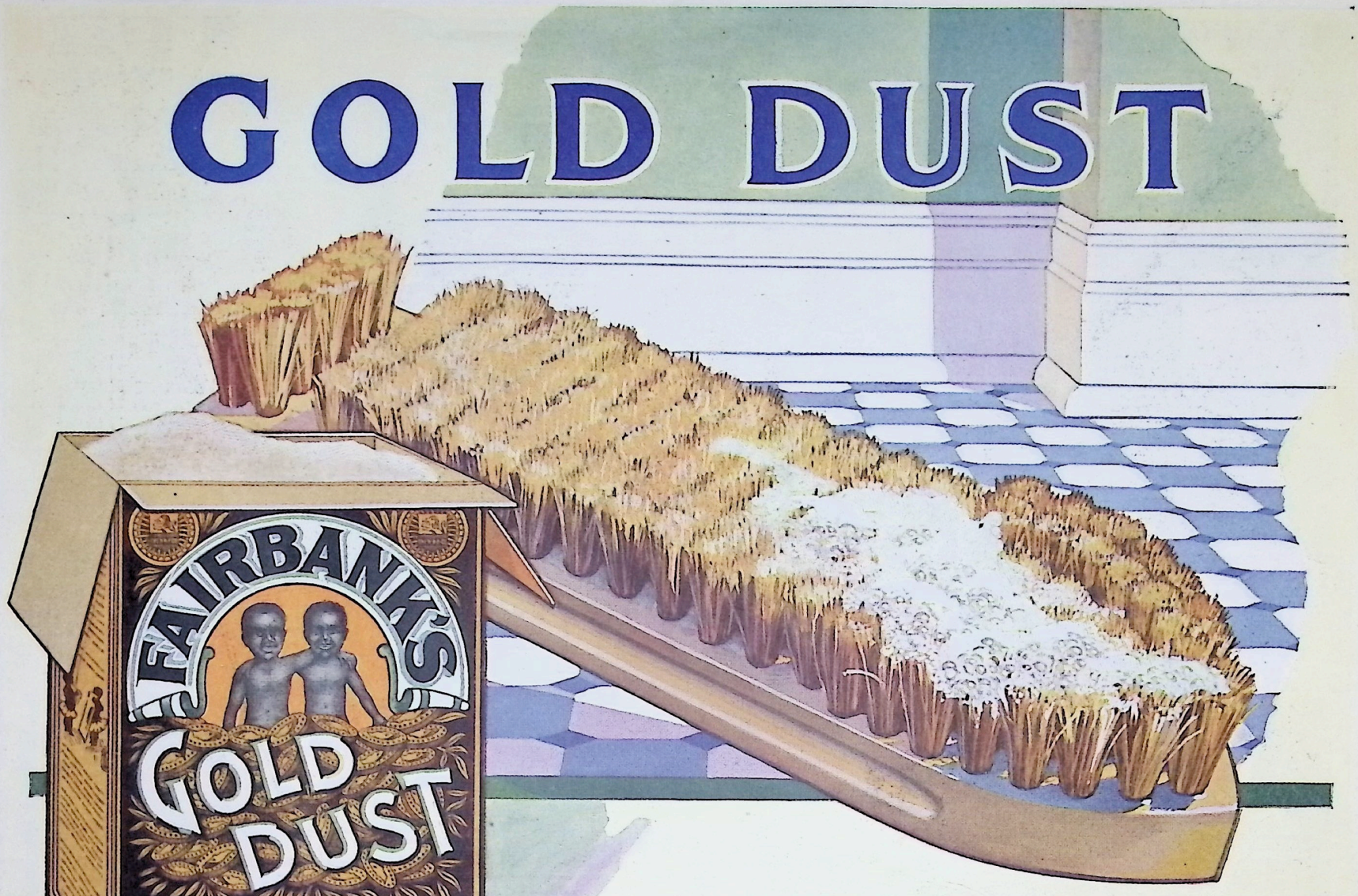
Needlecraft

Augusta, Maine

GOLD DUST



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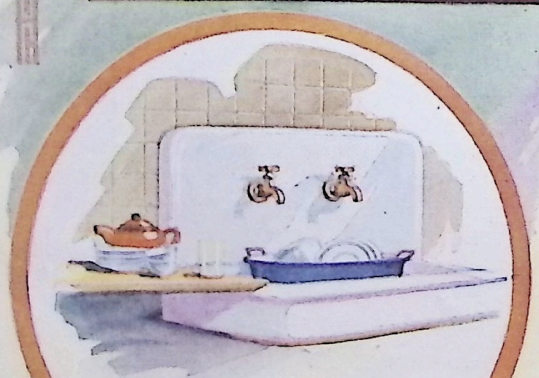

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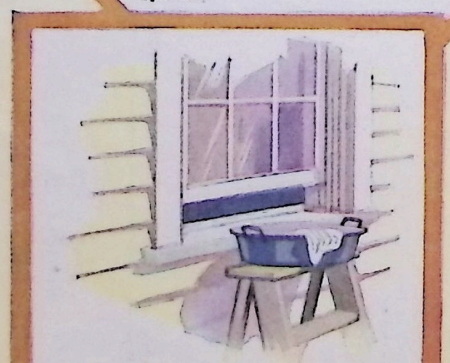

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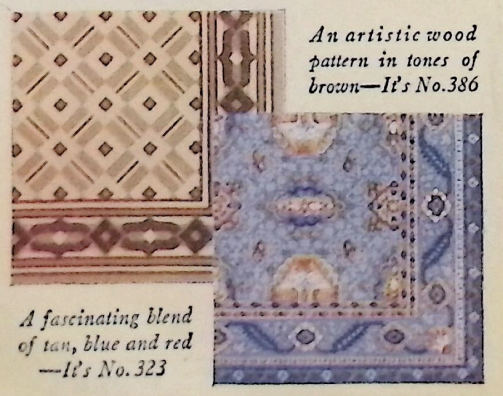

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